

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 358.

NEW YORK: SATURDAY, NOVEMBER 7, 1885.

PRICE TEN CENTS

**MISS HELEN OTTOLENGUI.**  
Leading Business. Western Lights of London.  
Address Simmonds & Brown.

**MISS LIZZIE WALDRON.**  
Juvéniles. Address Spies and Smart, 12 Union  
Square, New York.

**MISS HELEN FLORENCE.**  
Address N. Y. Mirror.

**MISS KATE BURLINGAME.**  
Character or Old Woman. At liberty.  
Address 230 West 24th St., N. Y.

**MISS ROSE LEE.**  
Soprano. Address Messrs. Blackware, Dramatic  
Agents, London England.

**MISS SYDNEY COWELL.**  
Address Mirror.

**MISS ADA CAVENTISH.**  
Address all letters to 8 Bloomsbury Square, W.  
C., London.

**MISS ELSIE MORROW.**  
Juvéniles. Address New York Mirror.

**MISS ROSALIE GOODENOUGH.**  
Soubrettes. At liberty 1884-5.  
Address N. Y. Mirror.

**MISS LINDA DIETZ.**  
Specially engaged.  
St. James' Theatre, London.

**MISS ADA NEILSON.**  
Leading and Heavies.  
On tour in England.

**MISS ALICE RAYMOND.**  
Cornet Virtuoso. Mannerchor Garden, Philadel-  
phia. Summer season. Address Mirror.

**MISS ROSE SAKER.**  
Criterion Theatre.  
London, England.

**MISS EVA FARMINGTON.**  
Soubrettes and Ingenues.  
Address Mirror.

**MISS STELLA REES.**  
Leading Lady. Address Mirror.

**MISS FLORENCE MARRYAT.**  
Heavy Lead and Character.  
America in October.

**MRS. JENNIE FISHER.**  
Late with Dion Boucicault. Character, Dialect  
and Singing Old Woman. Address 224 East 23d St.

**MISS ANNE HOOPER.**  
Leading Lady Bartley Campbell's White Slave  
company. Season 1885-6.

**MISS ADELE GODOY.**  
Late of the Royal Dramatic Co., Netherlands  
With Sheridan's Called Back Co., season 1885-86.

**MISS MARIE TAYLOR.**  
Juvéniles. Address Mirror.

**MISS ALICE G. SHERWOOD.**  
Leading Juvéniles and Soubrettes.  
Address Spies & Smart, 12 Union Square.

**MISS EMMA BUTLER.**  
Light comedy. With Martin Golden. At liberty  
after May 1. Address Mirror.

**MISS AMY LEE.**  
Harrigan's Park Theatre.  
Address Mirror.

**MISS MATHILDE RIENHAULT.**  
Juvénile. Address this office.

**MISS ANGIE DELMORE.**  
Juvénile Lady.  
Gus Williams' Company.

**MRS. J. R. HEALY.**  
Address 705 Sixth Avenue, first flat.  
Or Spies' Dramatic Agency, City.

**MISS LUCILLE MEREDITH.**  
Prima Donna Soprano.  
Latest success in Yum-Yum. Address Nyack, N. Y.

**MISS LAURA LAWRENCE.**  
Address Mirror.

**MISS EMMA LATHAM.**  
Address 313 West 22d street, or Mirror's office.

**MRS. SOL SMITH.**  
Bowser Comedy company.  
Season 1885-86.

**MISS ANNIE WAKEMAN.**  
Address Mirror.

**MISS ADELAIDE CHERIE.**  
Address N. Y. Mirror.

**MISS ISABEL JACKSON.**  
Address New York Mirror.

**MISS EMMA LAWSON.**  
Eccentric Old Woman.  
Address Mirror.

**MISS MULHOLLAND.**  
Prima Opera Bouffe Artist and Comedienne.  
Vokes Family, England.

**MISS ANNIE MORROW.**  
Address Mirror.

**MISS AGNES HERNDON.**  
Leading. Address Mirror.

**MISS LOUISE MULDER.**  
At liberty season 1885-86.  
Address Simmonds & Brown, or 306 Henry St., Brooklyn.

**MISS ESKIE FENTON.**  
Juvéniles. Invites offers Season 1884-85.  
Address Mirror or Agents.

**MISS EMILY HEADLAND.**  
Elocutionist.  
Address all communications to Mirror's Office.

**MISS MAUD GANNON.**  
Juvénile. Address Mirror.

**MISS MARIE C. BLACKBURN.**  
Leading Business. Address Mirror.

**MISS CAROLINE NATHAN.**  
Soubrettes. Address Mirror.

**MISS MAMIE B. JOYCE.**  
Address in care of this Office.

**MISS EMELIE DUPONT.**  
Address Mirror.

**MISS MARY FERGUSON.**  
Address Mirror.

**MISS JANET J. JAMIESON.**  
Address this Office.

**MISS KATE HALL.**  
Burlesque, light opera or ballad.  
Permanent address New York Mirror.

**MISS NELLIE JONES.**  
Leading Juvénile and Soubrette. At liberty.  
Address 31 Lafayette Place, N. Y.

**MISS HATTIE BAKER.**  
Second Soubrette and Utility. At liberty.  
243 Congress street, Portland Me., or this office.

**MISS MARGARET MILLER.**  
Leading Juvéniles.  
Address Agents.

**MISS ROSE CALHOUN.**  
Soubrette. Address Mirror.

**MISS ALICE HASTINGS.**  
Comedy and Singing Business.  
Address the Agencies.

**Mlle. ADELE CORNABEA.**  
Star-Prima Danseuse Absolue.  
Address P. O. Box 1026, or 108 W. 16th Street, N. Y.

**MISS ANNIE DOUGLAS.**  
Character Business and Old Women.  
At liberty. Address care of Agencies.

**MRS. EMILIE I. BOSWELL.**  
And Little Gertie Boswell.  
With Shadows of a Great City. Season 1885-86.

**MISS CECILIA HERMAN.**  
Soubrettes. Address Mirror.

**MISS HELEN CORLETT.**  
Soubrettes, Juvéniles, Boys or Ingenues.  
Address Mirror.

**MISS ADELE PAINE.**  
Address Mirror.

**MISS JULIA M. MITCHELL.**  
Eccentric Comedy. Address this Office.

**MRS. F. A. DENNISON.**  
Address this office.

**MISS FLORENCE D. KELLOGG.**  
Prima Donna Soprano. Address Mirror.

**MRS. SIDNEY R. ELLIS.**  
Disengaged. Address care Mirror.

**MRS. NELSON WHEATCROFT.**  
Tom Cooper in Shadows of a Great City.  
Address en route, or Simmonds & Brown.

**MISS MADGE CARR.**  
Second season Leading with Roland Reed.  
Address Mirror.

**MISS FAY TEMPLETON.**  
Comedienne and Contralto.  
Rice's Evangeline company.

**MR. JOHN J. WILLIAMS.**  
As the Red Boy with Atkinson's Pech's Bad Boy  
Company. Address Mirror.

**MR. LESTER VICTOR.**  
In the Ranks. Address Simmonds & Brown.

**MR. J. DUKE MURRAY.**  
Business Agent Milton Nobles' Combination.  
711 Fulton street, Chicago, Ill.

**MR. JAMES STEVENSON.**  
Stage carpenter. At liberty.  
Address N. Y. Mirror's Office.

**MR. JOHN W. CROMWELL.**  
Comedian. Address N. Y. Mirror.

**MR. EDWARD C. GEORGIE.**  
Asst. Adv. Agent. At liberty. References fur-  
nished. 254 Market St., St. Louis, Mo.

**MR. F. W. ZAULIG.**  
Musical Director. Disengaged.  
85 West Eighth street, N. Y. City.

**MR. BENJ. MAGINLEY.**  
With May Blossom Company.

**MR. JAMES L. CARHART.**  
First Old Men roles. Season 1885-86.  
With Clara Morris.

**MR. WALTER OWEN.**  
Leading. But Oak company.

**MR. GEORGE E. OWEN.**  
Business Agent or Treasurer. At liberty.  
Address, care Job Print, 4 Alden Ct., Boston.

**MR. ALFRED L. SIMPSON.**  
Musical Director. Address Mirror.

**MR. RICHARD VARNY.**  
Leading Juvénile. Address Spies & Smart.

**MR. PHILIP BECK.**  
London, England.

**MR. FREDERIC DARRELL.**  
Tenor and Juvénile. Address care Mirror.

**MR. JOHN W. PALMONI.**  
With the Pavements of Paris company.  
Season 1884-85.

**MR. G. D. CHAPLIN.**  
Address 243 West 11th street, New York City.

**MR. CHAS. G. CRAIG.**  
Address N. Y. Mirror.

**MR. HARRY S. ROBINSON.**  
Comedian. At liberty. Address New Harmony, Ind.

**MR. HENRY PUERNER.**  
Musical Director. At liberty.  
Fourteenth Street Theatre.

**MR. ERNEST LINDER.**  
With Moore and Wagon. St. James' Hall, London.

**MR. ED. P. TEMPLE.**  
Address Mirror.

**MR. MILTON NOBLES.**  
May be addressed at his residence, 24 1/2 West  
Place, Brooklyn, N. Y.

**MR. WALTER MORTON.**  
Utility and Proprietor. Address Philadelphia, P. D.

**MR. JAMES COOKE.**  
Utility. Address Mirror.

**MR. BARRY SULLIVAN.**  
En tour England, Ireland and Scotland.

**MR. GEORGE L. SMITH.**  
Permanent address. Madison Square Theatre, N. Y.

**MR. JOHN OSLANDER.**  
Musical Director. Address Mirror's office.

**MR. FRED LESLIE.**  
Address Mirror.

**MR. DAVENPORT BEBUS.**  
267 Broadway, New York.

**MR. O. W. EAGLE.**  
Lord John in Motion. Helms Adell Company.

**MR. JOHN WILLIE.**  
Scene Constructor. Address Mirror.

**MR. CRIPTIE PALMONI.**  
Durr Gals. Season 1885-86. En route.

**MR. CORNELIUS MATHEWS.**  
Dramatic Artist. Address Mirror.

**MR. CHARLES A. BURTON.**  
Manager or Advance Agent. At liberty. Address Mirror.

**MR. J. W. HAMMOND.**  
At liberty Season 1884-85. Address Mirror.

**MR. JAMES O'MARA.**  
At liberty. Address Scott Marble, 123 Clark st., Chicago, Ill.

**MR. HENRI LAWRENCE.**  
Primo Tenor. Address Mirror.

**MR. FRANK KARRINGTON.**  
Address Mirror.

**MR. JOHN T. MALONE.**  
Address Mirror.

**MR. RICHARD WAINWRIGHT.**  
Advance Agent. At liberty. Address Mirror.

**MR. FRANK WILLIAMS.**  
Address 47 W. 2nd Street, New York.

**MR. PERCY COOPER.**  
Tenor. Address 24 Chandler street, Boston.

**MR. J. W. NEEL.**  
Open for engagement. Address J. A. Neel,  
S. W. cor. 15th St. and Columbia Ave., Philadelphia.

**MR. JARVIS STONE.**  
Juvénile. Address Mirror.

**MR. GEORGE W. PENDERGAST.**  
Walking Gentleman. Address Mirror's Office.

**MR. OWEN FERREE.**  
Stage Manager and Character Actor. With  
Mlle. Rhea season 1885-86-85.

**MR. JOHN LESLIE.**  
Utility. Disengaged. Address this Office.

**MR. WENDALL HOLMES.**  
Address this Office.

**MR. WALTER WILSON.**  
Address Mirror's office.

**MR. LILFORD ARTHUR.**  
Always address care of Mirror.

**MR. J. WILSON BROWN.**  
Juvéniles. Care New York Mirror.

**MR. H. D. WALDRON.**  
Juvéniles and Light Comedy. Address N. Y. Mirror.

**MISS ANNIE D. WARE.**  
Address Agents, or 348 Sixth Avenue, N. Y.

**MISS HELEN A. TRACY.**  
Address Mirror.

**MISS LEONORA BRAHAM.**  
Savoy Theatre, London, England.

**MRS. SCOTT-SIDDONS.**  
Address care of Mr. Lamborn Cock, 9 Conduit  
street, W. London, England.

**MISS RACHEL HOLCOMBE.**  
Soprano. Address Mirror.

**MISS ADELE PENTON.**  
Juvéniles. Late of principal English Theatres.  
Address N. Y. Mirror.

**MISS MAE CLARKE.**  
Leading Lady with Rhea. Season 1884-1885.

**MISS SHEPPARD.**  
Costumer for Robson and Crane.  
Now at liberty. Address Fifth Ave. Theatre.

**MISS MAMIE GOLDENSTEN.**  
Chorister—Comic Opera. At liberty season 1884-  
85. Address at Mirror's Office.

**MR. ALFRED B. COLBY.**  
Address Mirror.

**MR. HARRY FARMER.**  
Musical Director. Address this office.

**MR. JAMES ARNOLD-MORRIS.**  
Address Mirror's Office.

**MR. FLOYD COOK.**  
Youths and Minor Roles. Address 12 Union Square.

**MR. JAMES O. BARROWS.**  
Address Mirror.

**MR. HENRY H. HALFORD.**  
Heavies. Address Mirror.

**MR. WILLIS THOMPSON.**  
Address Mirror.

**MR. W. A. EDWARDS.**  
Address care New York Mirror.

**MR. GEORGE ROSE.**  
Jack Weeks in A Mountain Pink. Laura Dainty  
co. Pe engaged Season 1885-86. Address Mirror.

**MESSRS. HYDE AND BEHMAN.**  
Proprietors and Managers.  
Hyde and Behman's Theatre, Brooklyn, N. Y.

**MR. WILLIAM GILL.**  
Dramatic Author. Address Mirror.

**MR. J. M. LARKIN.**  
First and Character Old Men. Address Mirror.

**MR. WALTER G. BRADLEY.**  
Utility. Address care New York Mirror.

**MR. SEDLEY BROWN.**  
Hugh Fav company. Season 1885-86.

**MR. JOSEPH JACKSON.**  
Characters and Heavies. Address this office.

**MR. GEORGE E. POULETT.**  
Disengaged season 1884-5. Opera or drama.

**MR. ORRIN WILSON.**  
Heavies. Address Mirror's office.

**MR. I. N. DREW.**  
In the Ranks co. Season 1885-86. Third season.  
Permanent address, 2103 Mt. Vernon St., Philadelphia.



JOSEPH JEFFERSON.



## At the Theatres.



An excellent revival of *The Rivals* was given at Wallack's on Monday night. Sheridan's brilliant comedy had not been acted before on the boards of the new theatre. The performance signalized the reappearance of John Gilbert, Madame Ponisi and several other favorite members of the stock company. Mr. Wallack's organization by this representation proved that it still holds a peerless place in the production of the standard comedies. Mr. Gilbert's Sir Anthony was as rich and ripe in crusty humor as of yore, while Madame Ponisi's Mrs. Malaprop occasioned as much laughter as if the lines allotted to her were not as familiar as the sermon on the Mount. Mr. Bellow acted Captain Absolute delightfully. This work gives him status at once as a *jeune premier* worthy to uphold the reputation left by his able predecessors. He was graceful, gentlemanly, sincere, and successful in interpreting the bold stratagems of the young lover. Miss Robe looked like an old-fashioned picture as Lydia Languish, but her playing was not attuned with that of the rest of the cast. It is not every juvenile actress who can step into one of these old parts and attune herself to the manners of the olden time. Mr. Elton's Bob Acres was humorous in the duel scene, but he failed to make all that is possible of the challenge episode. Mr. Clarke's brogue in Sir Lucius was unctuous, but the fiery side of the mercurial Milesian's nature was wanting altogether. Ivan Shirley, in the ungrateful part of Falkland, and Helen Russell in the opposite character of Julia, were painstaking and efficient. Kate Bartlett as Lucy and Dan Leeson as David contributed to the evenness of the revival. *The Rivals* is to remain a little longer as the attraction, and then another old comedy will be done, with Mr. Wallack himself very probably in the cast. Preparations for *Hoodman Blind* are continuing, but it will not be ready for some time.

Only a fair audience greeted Mary Anderson at the Star Theatre on Monday night; but it was a rather brilliant gathering of society people, sprinkled with professionals, and here and there a leading critic. The bill was *The Lady of Lyons*, with Miss Anderson as Pauline and Mr. Forbes-Robertson as Claude. Miss Anderson's Pauline was extensively reviewed in these columns years ago; and she has not improved in the part. There is the same lack of warmth, the same lack of feeling; but in scorn, in hate, in the bursts of frenzied despair, the actress approached, if she did not reach, grandeur. There is very little tenderness of looks or action in Miss Anderson's love making, and one could not but regret that the rich, mellow voice, with its soft cadences, should issue from an animated statue. Still, Miss Anderson presented a lovely picture as Pauline. Nor did she lack for recalls.

Although in physique not the robust Claude we have been used to see, Mr. Forbes-Robertson gave a manly and earnest performance of the lover. He brought out the full meaning of the lines, though at times his voice fell into the Irving monotone. Altogether, Mr. Robertson was an excellent Claude, and the audience was not chary in applause. Sidney Hayes made a handsome Beauseant, and acted the part very well indeed, especially in his rivalry of Claude. F. H. Macklin presented a very coarse-looking Colonel Damas, but he acted with breezy vigor. Arthur Lewis, as the dandified Glavis, created some little merriment. Mrs. John Billington played the Widow Melnotte with much feeling. The rest of the cast may be passed over in silence.

During the week Miss Anderson will appear in plays from her repertoire already presented, and on Monday next *Romeo and Juliet* will be put on.

Signor Salvini played Ingomar to a good-sized house at the Metropolitan on Monday. The selection of this theatre for the engagement of the great tragedian is proving less of a mistake than was anticipated. The receipts have been far beyond what was predicted. There is no actor in any language who can compete with Salvini in this character. The command of the barbarian and his gradual civilization and conversion to the soft arts of peace under the guidance of the sweet girl are splendidly illustrated. So full of pathos is the actor's reading and gesticulation in this role that the disadvantage of a foreign tongue scarcely has effect upon

the audience. There were on Monday night the usual signs of appreciation, and the star was honored with a call after every act. Miss Allen made a fair and girlish Parthenia, but the part in some respects forces her powers too severely, and there was a lack of finesse in her performance. Nevertheless, she got through very creditably. Mr. Lane as the Timarch and Charles Nevins as Myron were the best features of the rest of the cast. The play was rather shabbily put on. The production of *Coriolanus* has been deferred until next week. Ingomar will be repeated on Friday and *Othello* on Saturday afternoon.

A good house attended Madame Janish's opening in *Anselma* at the People's Theatre on Monday. The star acted with great energy and was ably assisted by Messrs. Miller, Freeman and Ferguson. Miss Du Sauld's Stella is a trifle vulgar, but she pleased the audience nevertheless. The piece was mounted admirably. Next week the attraction secured for this theatre is *Her Atonement*.

Fanny Davenport in *Fedora* drew a large audience to the Grand Opera House on Monday night. Although suffering from the effects of a recent and severe illness, the artist played the role with her usual strength and at numbers of times awakened the spectators to a point of hearty enthusiasm. Miss Davenport wore a set of entirely new costumes, beautiful in design and more effective if anything than those she has heretofore displayed in this part. The actress unquestionably dresses more tastefully than any other woman on the stage. Mr. Mantell rendered her capable support as Boris, while the company generally were up to the standard always preserved by the star in the composition of her company. Next week, *A Bunch of Keys*.

Tony Pastor presents a very strong bill to his patrons this week. Forepaugh's sagacious baby elephant is a feature, and the tricks performed by this wonderful animal are much enjoyed. William Carroll, who is one of the best of monologue wits and banjoists, and the Four Shamrocks are continued for another engagement. Lillie Western, the refined and versatile musician; Silvio, the equilibrist; Harry La Rose, the gymnast; Alice Raymond, Bessie Bell and Mr. Pastor all contribute to the strength of the programme. Preparations of an extensive nature are being made for Tony Pastor's Thanksgiving jubilee at the Academy. A great array of specialty talent will be gathered together for this event.

In *Spite of All* was acted for the fiftieth time to a large house at the Lyceum on Tuesday. This charming play will conclude its run on Saturday. Next Monday Bronson Howard's *One of Our Girls* will have its initial performance. The company have been rehearsing for several weeks past under the author's direction, and a smooth first-night performance is assured.

There was a lot of new and attractive features introduced in *Adonis* at the Bijou on Monday. Mr. Dixey sang a new song, and got off some clever gags; the little boys sang a Mikado hodge-podge which took amazingly well; the girls wore showy costumes especially made, and the entire burlesque underwent a healthy course of rejuvenation. The run is likely to last a good while yet.

For a Brother's Life is doing an increased business at the Third Avenue Theatre since the prices were reduced. The piece will be played a fortnight longer, and then *Ida Mülle* will be seen in *Dimples*, Mr. Taylor's new play.

Sealed Instructions, after a very successful career, is to be taken off on Saturday at the Madison Square and Mr. Jones' drama, *Saints and Sinners*, substituted. Mr. Palmer has provided some exquisite scenery for this production, and the cast will embrace the strongest elements in his fine company.

Old *Lavender* goes prosperously on at the New Park Theatre. When it has finished its course Mr. Harrigan's new comedy, which is believed by those familiar with it to be the finest piece he has yet written, will have its production.

Fine houses are the rule at the Union Square Theatre. Miss Mather nightly meets with triumphs sufficient to turn the head of a less sensible artiste, and the superb production continues to enjoy unqualified approval.

Kellar is drawing well at the Comedy Theatre. His musical assistants are clever and the entertainment meets with favor among our best citizens.

## The Musical Mirror.

The Sunday night concert at the Casino was marred to some extent by the indisposition or illness of Mme. Judic, whose place was, however, very nicely filled by Mae St. John, who sang, with a sweet mezzo-soprano voice, a pleasant style, and a good deal of humorous expression, a funny little song about choosing a husband for his personal qualities and not for his wealth, and in an appropriately lugubrious manner, a most dull setting of Mrs. Hemans' goody-goody lyric, "The Better Land," music by her sister, as the old music-books had

it, and looked very charming in both effusions. Celia Ellis also, looked very pretty, and showed a nice little voice utterly unsuited to the declamatory songs she selected. Why will little girls pick out such big songs? She was evidently frightened out of her life, but wrestled with her music cleverly. The performances of the Casino band, under Rudolph Aronson, are always excellent as good music and good musicians can make them; but we were especially charmed with a neat little pizzicato for all the stringed instruments, "La Maudslutina," which was very deftly played and pleased much. Levy is beyond all doubt the very best cornet soloist in this world, and his tone has strengthened wonderfully since we last heard him. Likewise his cantabile playing has mellowed into true artistic form, leaving, now, nothing to be desired. He played Rossini's "Inflammatus" from the *Stabat Mater* with a fire and swing that went to the very hearts of the audience, and followed it up by a set of variations on a popular air that showed equal facility in the lighter style of cornet execution. Mons. Gailard gave us Faure's rather dreary song, "Les Rameaux" in the Frenchiest style, and the well-worn "Non ever" with a good deal of feeling, but, as usual, with all French and many Italian singers of grand opera, sacrificed expression to force, and in trying to make bigger notes than nature warranted somewhat overcrowded himself.

The opening of the Italian Opera at the Academy of Music was what the French critics call a *succès d'estime*—that is to say, everything was well done. There was no particular fault to be found, but still there was a coolness in the audience and a sort of reminiscent endeavor on the stage not conducive to enthusiastic enjoyment. Time works wonders in an old and true saying, but his wonders are comical, not personal, and one of the wonders that he never works is the keeping of an artist's vocal powers after physical powers have "faded away." Hawk, Ravelli and Del Puente did very well, excellent well artistically; but, like the obelisk, they are crumbling. Why not try the petroleum-paste? The newly decorated theatre looked very well. The chorus was fair, the band good and the scenery and dresses all that could be desired.

At the Casino, Nanon is holding on well to the last. The excellence of the stage setting and the perfection of the band and chorus have built a firm foundation on which to raise whatever structure the management chooses to erect for the public pleasure. A noticeable feature in the present production is the capital topical song, "Fis Only a Question of Time," so humorously sung by Mr. Fitzgerald. We do not affect topical songs in general, seeing that it is somewhat of a wrench to our ideas of congruity to have a young noble of the Court of Louis XIV singing about Beecher and Ingersoll; but the song is so funny and so well given that we and the rest were forced to laugh even against the "stomach of our sense." Miss Barlow, who affixes the masculine Billie to her name because she plays so many boy's parts, has made remarkable improvement in her singing, and is worthy of better parts than mere pages; her voice is a full, well-toned, mezzo-soprano. *Amorita* is in active rehearsal. Mr. Celli, brother of Carleton, and also a baritone of renown in London, will make his first appearance in America in this opera. Mr. Celli is, as we can vouch, a good actor and singer, a handsome man, and has an excellent voice.

At Koster and Bial's the pleasant concerts by the band are thoroughly enjoyed by crowds every evening. Nanon, the burlesque of the comic opera, gave place to a travesty of *The Mikado*, which went funnily. A very pleasant place to spend an evening is Koster and Bial's.

The line of carriages at the Fifth Avenue Theatre still "drags at each remove a lengthening chain" down Broadway, waiting to convey their laughter-shaken occupants home from the presentation of the real and original version of *The Mikado*. In fact, the poodles to be set in for all time, and Thorne, Pounds, etc., may go on playing their parts till the crack o' doom, or as they one by one succumb to the great destroyer. Pooh Bah will assume all these parts, and be not only all the court officials, but all the court itself, from the Mikado down to the three little girls from school, and we say with that great man, "Long life to him till then."

## An Agency for French Authors.

Messrs. Francois Mons and Louis Nathal have formed a partnership to represent French authors and composers in America. M. Mons, the literary member of the firm, has been in this country a little over two years, and is known as the author of plays in Rhea's repertoire. He is a member of the Society of French Dramatic Authors and Composers, and has had several of his works produced at some of the leading Parisian theatres, notably the Odeon and Gymnase. Louis Nathal, the adapter of *A Prisoner for Life*, is the business manager of the concern.

The firm will publish, in connection with

their agency, a monthly called the *Franco-American Review*.

## Election-Day Matinees.

The election-day matinees on Tuesday were much larger than had been expected by most of the managers, and those theatres which did not open their doors lost considerably. Among the houses that did not open were the Lyceum, the Standard, Wallack's, the Casino, and the Thalia.

"You may say what you like," said Manager Mart Hanley, of Harrigan's Park Theatre, to THE MIRROR representative, "but the election-day matinee is fast becoming a more remunerative performance than either New Year's or Washington's Birthday, and now ranks next to Thanksgiving Day, which is undoubtedly the best paying. There is a house that is crowded from pit to dome almost—only a few empty seats at the back—and the receipts amount to fully \$850, if not \$900."

"Our house is almost jammed," said Mr. Shattuck, of the Bijou Opera House, while the reporter's look into the auditorium verified the fact, "and the receipts are fully \$1,000." At the Comedy Theatre, Treasurer Comstock informed the reporter that the house held fully \$300—a sum which, at the matinee prices, meant an overflowing orchestra and balcony. The Fifth Avenue Theatre was as full as on any evening, the receipts, according to Manager Burnham, amounting to fully \$1,400.

"We have managed to crowd into this house fully \$700," said Berrie Jarrett, of the Fourteenth Street Theatre, "and that is fully \$300 more than I expected."

"There is over \$550 in this house," said Manager Davis, of the People's, "and when you consider that *Anselma* is a society play, and that this theatre is on the Bowery, and the audiences are not used to works of that nature, you will understand that there is considerable cause for congratulation."

At Tony Pastor's, regular matinee prices were the rule, and the house held about \$350.

## Preparations for Amorita.

"You can see that we are all bustle," said Manager Rudolph Aronson, as he paused to greet a MIRROR scribe at the Casino the other day. "Besides all these people at work here, we have between thirty and forty dressmakers plying the needle early and late on the costumes for *Amorita*. Henry E. Hoyt and his staff of scenic artists are at work on the three sets and a transformation scene. Rehearsals are held every morning."

"As to the statements regarding Signor Perugini's deafness," continued Mr. Aronson, "I would be much obliged to you if you would deny them. Signor Perugini was offered the part of Fra Bombarda, the Dictator, but wanted instead to play the part of Angelo, an Italian boy, which has been given to one of the ladies of the company. Seeing that we could come to no arrangement, Signor Perugini sent in his resignation, which I accepted, the friendliest feelings still existing between us. Frank Celli, the English baritone, and a brother of William T. Carleton, has been engaged to take the part of the Dictator."

"Another important engagement we have made is that of Madeleine Lucette, who will play the part of Rita, a young Italian girl. The cast will be as follows: Frank Celli, Francis Wilson, William Fitzgerald, Harry Standish, Pauline Hall, Madeleine Lucette, Agnes Folsom, Rose Beaudet, Billie Barlow, Victoria Schilling, Louise Montague and Mrs. C. N. Dixon. Mr. Wilson has a very good part in that of the Commissionaire, and it is thought that one of the hits will be his descriptive song in the second act, called "Romance and Reality." Mr. Fitzgerald plays the Commissionaire's Aide, while Miss Beaudet will be seen as a Lieutenant. There will be many little scenic surprises."

## Minnie Hauk's Wardrobe.

In her cosy, attractive apartments in the Everett House, half-reclining on a tiger-skin spread over a lounge—taken from a tiger which, by the way, Mme. Hauk's husband, the Chevalier de Hesse Wartegg, had the honor of shooting in its native jungles, and the same which she wears in *L'Africaine*—was America's favorite prima donna.

"I understand your costumes both for *Manon* and street wear are simply marvels of taste and beauty?" began our fair fashion reporter.

"Ah! It is too soon to speak of those for *Manon*. The opera has not gone into rehearsal yet. But they are very pretty."

"But those you wear at present; there is nothing new in *Carmen*?"

"Oh! no. Of course, *Carmen* is a characteristic dress, except, of course, you know the beautiful lace veil I wear in the last act was given to me by the Empress of Germany."

"Your street costumes; you had such pretty ones when here before?"

"You are very good to say so. But the hats are so horrible this year—so high and big. I have some striking gowns—a cardinal velvet, which is a very handsome costume; but the concert gowns are among some of the prettiest. One is of white satin, long, full train; has a side-piece, or panel, of seed-pearls embroidered, and the front of superb duchesse lace; corsage *decotee*, trimmed with lace. Another is of cream-colored satin, the front embroidered in roses, large size, in natural colors, and trimmed with flots of ribbon to match the flowers. A very pretty cream dinner-dress is demi-train, corsage pompadour, trimmed with lace, and finished with loopings of maroon silk and ribbon, and adorned with flowers on the corsage and skirt. A street costume of brown cloth is trimmed with rosy beads, a quarter of a yard deep on the skirt, and just a suspicion of the same showing under the silk fold that finishes the cloth folds running from the top to the bottom of the skirt. Still another beautiful gown is of velvet and cloth of an exquisite shade of blue. The cloth, parting on the sides, reveals a glimpse of aqua-marine ornaments, clasps of blue jet reaching from the edge of the pleating around the skirts to the corsage, which is trimmed to match. Then there is a jetted silk in the exquisite cut jets now so fashionable.

The corsage a mass of passementerie and hanging pendants and the skirt with front and sides nearly of the same. Of course, to accompany these are hats and bonnets of every description. India hats, with the high crowns so much worn, but which, by the way, are not favorites."

Mme. Hauk wore a very pretty gown of black cloth and silk, very Frenchy in appearance, trimmed in the skirt (covering the entire front) with old-gold and black passementerie and hanging pendants of old-gold. Wraps and jackets to match these various suits were seen.

## "Dark Days" in Brooklyn.

Comyns Carr, of London, who claims to have been associated with the late Hugh Conway in the production of the play, *Dark Days*, has, through his lawyers, Messrs. Morrison and Kennedy, applied to Justice Cullen, of the Supreme Court, Brooklyn, for an injunction to restrain Charlotte Thompson from presenting Phyllis Denohr at the Grand Opera House in that city. He claims that Miss Thompson's play is an adaptation from Hugh Conway's novel, "Dark Days." In his affidavit he says that, in conjunction with Mr. Fergus, known as Hugh Conway, he wrote a play called *Dark Days*, from which Conway afterward wrote his famous novel, but without his permission. The drama, he further declares, has never been printed or published, the only way in which it has been presented being one performance at the Princess Theatre, London, in October of last year. He says that Charlotte Thompson's Phyllis Denohr is a plagiarist and a colorable imitation of his play, and is advertised in such a manner as to induce theatre-goers to believe that it is the drama Hugh Conway was instrumental in producing. Joseph H. Palmer, Mr. Carr's American agent, in an affidavit says that Mr. Carr has been equipping a company of English actors with the intention of presenting his play in this country.

Justice Cullen granted an order to show cause why the injunction should not be granted and made it returnable Thursday morning.

Miss Thompson claims that *Dark Days* was published in America and not copyrighted; that the play is her own; and that she dramatized it from the novel, and did not copy it from Mr. Carr's play.

It is the opinion of many that the decision will be in Miss Thompson's favor.

## Harrigan's New Play.

"Daily rehearsals are now being had of the local melodrama that is to follow Old *Lavender* at this theatre," said Manager Hanley, as he sat in the office of Harrigan's Park Theatre yesterday and contemplated the smoke of an Havana that curled itself into light rings in the atmosphere above him, "and you may be sure—you needn't bet on it; election is just over and I suppose you've done all the betting you want for this year—that it's going to be a success. Somehow or other the clientele which Harrigan draws to his theatre want the negro and Irish element, and Mr. Harrigan has given them plenty of it in this."

"As for the author himself, he will appear in one of his old-time Mulligan characters. It's going to be a splendid impersonation, too, though of a somewhat higher nature than those that have gone before it. In the scene between Capital and Labor, which is the strongest in the play, I think that theatre-goers who have not given Mr. Harrigan credit for forcible writing will be slightly surprised. But the greatest scene of all for realistic representation will be that of the canal-boat. It will represent a part of the Morris and Essex Canal, and will be far ahead of anything ever before put upon the stage by Mr. Harrigan in regard to mechanical effects."

"Johnny Wild will be the darkey captain of the boat, and you can imagine the humor there will be infused into the character. He will put a dignity and *hauteur* into the part in keeping with the distinguished and overwhelming greatness of a canal-boat captain, who owns a broken-down boat and a donkey that can hardly drag itself, let alone the boat. Besides all this, Mr. Harrigan introduces into the play a regular old stage-coach, and for the purpose of getting just the kind he wanted, he had to send up to his place in the Adirondacks for it."

"Then there will be a very realistic Aldermanic scene and a scene in a girls' seminary, so that the audience needn't complain for a moment that there isn't plenty to be seen in the way of beautiful scenery, as well as heard in the way of humorous language. Charles Witham is at work on the scenery, and he reports that he will turn out some of the best sets he has yet painted for us. The music, by Mr. Brahms, too, will consist principally of good rollicking Irish airs, written in the most tuneful vein, and every one of them, if I'm any judge of good music, is certain to become as popular as any that have gone before."

## A Lucky Actor.

James O'Neill, who is proving to his own as well as his manager's satisfaction that the play of Monte Cristo is quite as fortunate as the hero of the piece, was one of the spectators at the sale of McCullough's effects last Friday afternoon, although he did not make bids on any of the articles. When seen at the Barrett House, early this week, Mr. O'Neill spoke confidently of the prospects for the rest of the season and joyfully of the profits already derived.

"Will I play Monte Cristo next season? Well, I rather think I will. The seven weeks' business so far is much better than any we've ever done. We are at Niblo's in time to get the Thanksgiving matinee, and at the Grand Opera House for Washington's Birthday. Then I get an extra Saturday night in Boston, just before coming here, because Clara Morris, who goes before me, never plays Saturday evenings. Altogether, the route, which was fixed up by Mr. Zimmerman and myself, is an excellent one, with all doubtful cities left out. In fact it's the first time I've had a chance to say where I'd play and where I wouldn't, and haven't been handicapped by some queer advance agent. Altogether this is the greatest year known in the history of Monte Cristo."



## The Giddy Gusher.



I think that if a panorama of the principal events that will occur in a woman's life was unrolled before her at the age of eighteen, in nine cases out of ten she would promptly lie down and die. I used to think I knew one cloudless female fate, but to-day, when the darkness of widowhood has settled upon the house of Nellie Marcy McClellan, it is plain "her lot is the common lot of all."

It is so many years ago that the Gusher of tender age led the faculty of a Connecticut seminary the wildest sort of a life, that she won't give the date. But her cheerful enormities endeared her to the older scholars, and in the graduating class she had one particular admirer and friend. This was a dark girl, with fine eyes and flashing white teeth—the daughter of Governor Marcy. What a nice girl she was! Clever, bright, and good as gold. There came a spasm of religious feeling across the face of Connecticut, and a trace of the convulsion struck the school. Nellie Marcy was active in the little prayer-meetings held after study-hours. The Gusher, being the principal heathen in the immediate neighborhood, came in for great efforts. They generally put her in the middle and prayed all round her; but with little effect. It was like a thunder-storm in a telegraph office—made a great show but accomplished very little. Probably the Lord heard oftener from the State of Connecticut in those days than he ever has since. My own personal recollections of the period, and the lurid reminiscences of old folks with good memories, lead me to think that the infancy of the Gusher was a season fit to rank with the dark days of the late Rebellion or the tough times of 1912.

Well, in those days Nelly Marcy used to pray for all sorts of things, and one day when we were having a sort of prophetic prayer-meeting—just us two—Nelly said:

"Do you know, dear, that if we are ever to marry, our husbands are now on the earth. Let us pray for them."

We went at it at once, but with this difference: She prayed for him; I prayed for them; for even at that tender age I felt that rotation in office was the bulwark of successful government.

Those pleasant, childish days went by; the morning of life deepened into afternoon, and Nellie Marcy married George B. McClellan and became a very happy wife and mother. I doubt if any woman ever had a happier fate. She had a sturdy, healthy, manly man to look upon. She had a cheerful, bright-natured companionship to turn to in every phase of life. There was everything to admire in his straightforward, unselfish, brave character. He was never mixed up with schemes that wore spectacles. Every act of his career faced unflinchingly the blazing rays of public scrutiny, as an eagle unwinking gazes at the sun. He was a domestic man. No clubs exerted their alienating influences on his faithful heart, and for twenty-four years Nelly Marcy had all she prayed for in the little class-room of the Hartford Seminary—a good, true, loving husband. To-day the dear November wind comes sobbing to her from the grave that holds him, and in this one great crushing sorrow she is taking all the woe that is usually scattered in sections along life's track. Perhaps she is more to be pitied than the woman who has had her hard lot evenly distributed.

I can't quite realize the feelings of a widow of this kind. We all know just how to lament the man who occasionally drops a letter signed "Your Own Baby," and the man who tumbles in three times a week at four in the morning, smelling like one of last year's political meetings; the man whom you see untrue to all the relations of life; the man who shocks you with his insincerity in friendship and his selfish sacrifice of everybody and everything to his own interest and comfort. We all know how to mourn him. But blame me if I know how it would be to survive such a husband as George McClellan. Seems to me, after all these years of loving companionship, the trembling fingers of a fair young daughter, the supporting arm of a gallant son, could not detain me. I should steal away some night to the silent shadow of that grave. From out the sodden leaves that lie on that newly-disturbed earth there would come an image of the dear one lying beneath. The broad, intangible breast would pillow the weary, waiting head once more. The veinless lips would welcome the

kiss that sought them in their icy bondage—and, clinging thus to a shadowy love, what more easy than to drift away from the moorings and break the silver thread that had been drawn too fine by the tug of separation and the weight of woe!

The gods comfort you, Nelly McClellan. Another time don't pray for so good a husband. It's easier, in the end, to have the ordinary article, on the same principle that Aunt Hannah always wore a brass thimble—she didn't feel bad when she lost the pesky thing.

What an aggressive atmosphere exudes from some persons, especially from certain women on the stage. They provoke and antagonize me; and I find I'm a fair thermometer. You may be pretty sure of the state of the general weather when you see how I register. There's nothing exceptional in my conditions. If a thing tickles me, the world laughs. If I feel my back open and shut at a performance, no matter what the papers say next day, in the end just that which I felt the first-night is the popular verdict. So I think the multitude thinks very much alike, and I am like the multitude.

A man gets through the world and no one knows much of his real nature (till he's arrested) but his wife and his doctor. But if a woman has any personality at all, it floats in sight like a dead fish. It will not drown. A woman who is conceited ought to break her neck before she goes on the stage, for it's seen as plain as her nose; and there are a lot of plain noses on the stage.

I don't care what Viola Allen does, she always seems to be stating the fact—"I'm all sweetness and virginal purity." Up there at the Opera House, with Salvini, she's got more conscious than ever of her qualities as a daughter and a sweet thing in women. The ineffable goody goody is a torture on the stage.

And the other kind is not an inch behind. Take the young woman who utters a serious speech, "Oh, my sister! my poor, poor sister! She is dying!" and sweeps the house with kittenish eyes and becomes instantly absorbed in the fall of her Fedora front. Harrigan's excellent company is marred by just such a damsel. I can't imagine a situation that wouldn't suit her better than acting. I saw her the other night, and never in my life came so near throwing something on the stage. She acts on my nervous system like the filing of a saw.

Now, then, I defy any one to take a fancy to Emma Nevada on the concert stage. She reminds me, in manner and vocalism, of a young woman for whom Sam Colville put out a lot of money to educate and properly introduce as an operatic singer. What an unpleasant little party she was? I was not a bit surprised to learn that she took in the persons who paid for her musical education; lived in Italy for several years, cultivating her voice and taking care of an impecunious husband. No doubt Colville forgave her years ago. It's not in his big heart to hold a grievance in remembrance. But I never will, because I heard her sing.

Is there anything more distressing than the presence in a young woman of that faculty called thrift? With age comes a knowledge of the world and its needs, and a woman is apt to learn that food, clothing and shelter are the three things most necessary on this earth. But it's simply abominable to see fair young girls associating with creatures only to be tolerated for their money.

There's one little wretch just now enjoying the pick of everything pretty. If he was a clerk in Simpson and Crawford's and sold slightly damaged hose at a great reduction, he would be worse off than the hose if he dared to lift his eyes to the ladies who now receive his attentions.

When the Lord loves a man he generally sees to it that he weighs more than 125 pounds. I consider that weight a sure indication that he's not designed for this earth. This young putty-blower turns the scales somewhere along about 115, and the life he is leading denotes an avoirdupois of 200. Up Sixth avenue he has had for a long while a very nicely furnished flat. His own magnificent family-seat is on Avenue 5, and he is supposed to live there; but the monkey is doing a wonderful housekeeping act, and flat No. 1 was the beginning. He installed a man servant and his wife. The flat was occupied by intermittent attacks of female friends. The lady of the house changed so often that the gas collector and the book-agent got mystified. This Summer little Trundlebed struck a new flame with whom he became entangled. Miss No. 10 was in Flat No. 1, so he set a friend to work to find a nice home in which to install No. 11. To his alarm his ignorant chum hired a flat on the third floor of the identical house in which he occupied the second floor. After his first fright wore off he concluded that the two servants he had could attend to both flats, and there the happy family exists. The two girls (I am sorry to say they are both professionals) go in and out. One lives altogether in the building. The other visits her flat several times a week, and the little lightweight flat vibrates between them and thinks he is a terrible fellow to be able to fascinate so many women.

The young idiot ought to test their affection by going home to them some day, cleaned out in Wall street—he and pa all broken up—assets twenty-five cents and liabilities twenty-five millions. He'd learn his calibre in about ten minutes. I think the big woman on the third floor would probably put him out the window.

Did you ever have any one give you a "stunt" to do? I was at a little party the other evening, where they played games on which forfeits were in order. I got some dreadful ones assigned me. I was to recite a pathetic incident. Imagine me doing anything with pathos in it! I was to make a rhyme on everybody's name present. Thank Heaven, Chizola wasn't there. Finally I was to build an acrostic on the name of somebody I liked. I did it. I found I had to sacrifice sense, sound and my fine poetic instincts to accomplish it; but here it is. I couldn't think of the name of any one person I liked without another was associated with it; so they all went in. An agent of great descriptive ability should accompany this to the office and point out the three great successes of this dramatic season lend their names to this important performance; but no agent laying around, here it is—help yourself:

Radiant Maiden!	Jewel rare!
Of All	Men's hearts the queen.
Many Round	Her throes are fair;
Every Gloom	In her bright hair.
Or Every	Light in her dark eyes
Are Royal	Love's sweet legacies.
Never Ending	Mine of pleasure.
Divine Thou	Art—a perfect treasure.
Just Men	Name your charms as sweet,
United, All	And all complete.
Let The	Gay reader scan this rhyme;
In Here	Exist three potent names.
Each Knave	Revered applause
That Royal	Merit justly claims.

Am I or am I not acrostically a success? Yours for a tough job,

THE GIDDY GUSHER.

## Professional Doings.

—A Prisoner for Life is announced as a failure in Chicago.

—Estelle Clayton is playing a fine engagement in Chicago.

—E. T. Webber has been secured for Hoodman Blind at Wallack's.

—Alice Harrison has fallen a victim to the Sunday laws of Cincinnati.

—There is a complaint that dramatic companies are overdoing Texas.

—Thomas Lowrie has been appointed assistant treasurer at the Casino.

—John W. Ransome's company is in a bad plight. It is virtually stranded.

—Union Square bill-boards suffered severely in the election-night bonfires.

—The dates Feb. 8, 9 and 10 are open at the Park Opera House, Erie, Pa.

—W. S. Harkins has taken E. J. Buckley's place in the In His Power company.

—Lucille Meredith is winning Mikado laurels in the West in the part of Yum-Yum.

—Harry Lindley is touring Canada with a piece called Old and Young America.

—The Western Burr Oaks company, recently collapsed, has again taken to the road.

—Bertie Damon, late with Roland Reed as soubrette, is in town and disengaged.

—H. S. Hewitt has been engaged to write a topical song for Amorita at the Casino.

—Myra Goodwin, in Sis, opened to a large house in New Orleans on Sunday night.

—Marie Wainwright will be leading lady of Bidwell's New Orleans stock company.

—Frank Wills has reorganized his Cold Day When We Get Left and taken to the road.

—W. C. Crosbie is making his mark as a very funny Snags in the Bunch of Keys.

—Edwin Booth will probably be the opening attraction at Miner's new theatre in Newark.

—Cyril Searle starts on a starring tour next week under the management of Bruno Kennicott.

—At Montreal, next Monday night, Charles Eastwood opens in a new play called Aphrodite.

—The serious illness of Mrs. Gustavus Levick recalled her husband to the city last week.

—Gus Williams is suing a Chicago news paper for libel. It roughly handled Oh, What a Night!

—John T. Malone has left W. E. Sheridan's company. He is at present in town and disengaged.

—At the close of her New York engagement Janish starts on an extended New England tour.

—Ezra Kendall is braving Western audiences with his Pair of Kids, having just taken to the road.

—Ella Wesner is doing a fine business in the West with her play The Captain, of the Queen's Own.

—Harry Lee's Don company is temporarily idle. It is probable that it will shortly reopen in Providence.

—The Chestnuts presented by the Wiley-Golden Affair have thus far turned out to be of the decayed sort.

—Saturday evening next will mark the eighteenth performance of Old Lavender at Harrigan's Park Theatre.

—Ernest Bartram has sufficiently recovered from a recent hemorrhage attack to rejoin Arthur Rehan's company.

—George C. Backus, late of the Paqueta company, has been engaged for Bidwell's New Orleans stock company.

—J. C. Padgett will open his Called Back season in Philadelphia on Nov. 16. His version is T. H. Glenney's.

—Miriam O'Leary is receiving much praise for her soubrette work in Felix McKusick, Sol Smith Russell's new play.

—Frank L. Gardner has just filled nine weeks for Jack in the Box, the London success, on this side the water.

—Charles Wheatleigh has been engaged by R. E. Stevens for old-man parts with Bidwell's New Orleans stock company.

—Perkins D. Fisher, Mme. Janauschek's comedian, writes that he is having a pleasant time in the West, devoting his spare time to shooting quail and jack rabbits.

—During the first three nights of last week, at the Globe Theatre, Boston, Henry Channing, in Kit, played to over \$3,500.

—The Crimes of Paris, erst Hearts and Handcuffs, has been shelved. E. F. Thorne will rejoin his Black Flag company.

—The suit over Caprice was argued on Monday. Yesterday Howard P. Taylor was looking for a decision at any moment.

—In all probability Rosina Vokes and her company will be seen in this city the latter part of December or early in January.

—On Nov. 16, Ida Mülle will open in Dimples at the Third Avenue Theatre, an arrangement having been just effected with J. M. Hill.

—A number one attraction is wanted by Manager Whallen for Christmas week at the Masonic Temple Theatre, Louisville, Ky.

—John Howson plays Ko-Ko for seven weeks at the new Hollis Street Theatre, Boston. He was engaged at the last moment.

—Benjamin Lightfoot, a Shakespearean student of color, recently made a successful appearance in tragedy in Providence, R. I.

—Kate Castleton, with her Crazy Patch, still continues to do good business in the West. Next Monday she opens in Chicago.

—Lillian Hadley has been engaged to play the Countess Ellice in Bartley Campbell's Clio and joined the company in Philadelphia.

—The following dates are open at the Charleston (S. C.) Academy of Music: Nov. 11, 12, 23; Dec. 10, 11, 12, 18, 19, 25, 26, 29, 30, 31.

—The song, "It's English You Know," has taken a fresh hold on comedians and comedienne, and is now being sung all over the country.

—Sol Smith Russell's manager claims that he has played three weeks in Texas to the largest business ever done in that State by any company.

—William Gill and H. S. Hewitt have just completed a new three-act comedy for William J. Florence, and it has been accepted by the comedian.

—Samuel French has bought the American rights to the London success, Human Nature, and will present the drama in this city at an early date.

—Mme. Janauschek appears at the Grand Opera House, this city, the first week in January. She is now playing east from San Francisco.

—George C. Miln is clinging to the one-night stands of the West with fair success. He is wise in avoiding the deeper water of the week stands.

—Sydney Rosenfeld is happy in the throes of injunction troubles in Chicago. Mrs. Rosenfeld is with him and warmly assisting in the legal tilt.

—The Armory Opera House at Milton, Pa., has a stage 24x30, with complete scenery, and seats 800. The manager, J. Warren Lewis, will rent or share.

—George W. Sammis has been engaged as business manager of the Young Mrs. Winthrop company which is about to start on a tour of the South.

—Minnie Jeffries is winning very favorable mention for her performance of Peep-Bo in The Mikado as presented by the Pyke Opera company now on tour.

—On Friday night last, in Chicago, some of Sydney Rosenfeld's company wore three costumes through the opera—all to prevent the inroads of the garnishes.

—Harry Morris has brought in the Capital Prize company and will take it out again. Mr. Morris now owns the piece, and has invested a good stock of faith in it.

—F. Federici, after suffering for over a week with a serious throat affliction, resumed his part of the Mikado at the Fifth Avenue Theatre on Saturday night last.

—S. S. Block and W. F. Burroughs have been engaged for Ida Mülle's company. Claude Brooke, an Australian actor, will make his metropolitan debut with this company.

—Emily Keane has become quite a favorite with audiences attending Roland Reed's performances. She is playing the soubrette roles, and her singing meets with especial favor.

—Louise Pomeroy is doing very well in the West. Her repertoire is made up largely of the Shakespearean drama, and she occasionally assumes the heroes instead of the heroines.

—The Academy of Music at Denver, Colo., is now playing leading attractions at popular prices. As to open time, etc., Manager F. T. Hughes will give prompt reply by mail or wire.

—Col. Milliken's new comedy company comprises Annie Deland, Laura Phillips, Jay Hunt, Rudolph Strong, E. A. Eagleton, J. B. Reeves, Annette Cheney and Jules Clusette.

—More demands have been received at the Madison Square Theatre for seats for the first performance of Saints and Sinners, which takes place on Saturday evening, than can be filled.

—Charles C. McCarthy is busy organizing a company for his play of One of the Bravest, which will begin its season, under the management of George W. June, at Poughkeepsie on Nov. 23.

—Lillian Olcott, of Brooklyn, has emerged from retirement to make a fourth attempt to star. Miss Olcott will be managed by Edward Stone, and will appear in one of the newer melodramas.

—Stein's safety stocking and skirt supporters range in price from ten to fifty cents. The price in two-cent stamps may be mailed to 158 Centre street. The articles are for sale in all first-class stores.

—For the hundredth night of The Mikado at the Fifth Avenue Theatre, which will fall on Wednesday, Dec. 2, the distribution of an entirely new and novel souvenir to the audience is in contemplation.

—Miss Mittens Willett and Henry Aveling, leading support to Frederic Warde, are reported as being on the eve of leaving the company. Mr. Warde is said to be trying to secure Stella Rees as leading lady.

—The children to be used in the new opera Amorita at the Casino are under the direction of Mrs. E. L. Fernandez and are rehearsing every day. It is thought that they will make one of the hits of the opera.

—The veteran William Warren attended two performances of Oliver Byron's Inside Track in Boston last week, and expressed himself as much pleased with the parts assumed by Mr. and Mrs. Byron.

—Nathan's ankle-supporting contrivance is an aid to ladies and children who indulge in roller-skating. It is recommended by the medical fraternity. Nathan's foot-ward establishment is at 221 Sixth avenue.

—R. L. Downing is about to put on a new play, Father and Son, to be used as a second performance wherever the Tally-Ho company carries two nights. Mr. Downing is doing a fair business in the Southwest.

—Lawrence Barrett begins his engagement at the Star Theatre on Feb. 1, probably opening in Victor Hugo's Hernani, produced in great style, as to scenery and costumes, by Alfred Thompson, and with a very strong cast.

—Eugene Brehm, the Union Square restaurateur, has returned from a two days' shooting trip. He was so successful (returning via Washington Market) that his lunch-counter now groans under the weight of savory game.

—The Bijou Theatre, at Zanesville, O., has been newly refitted, and furnished with opera-chairs. The scenery is in good condition. The house is centrally located in a population of 24,000. Dr. O. C. Farquhar is the latest and manager.

—Manager James E. Fennerty and his partners, Hubert Heuck and Theodore Michels, of Cincinnati, have brought suit in the Cincinnati Superior Court against Harry Williams and Harry Kernell for \$5,000 on account of a breach of contract.

—Colonel Milliken's Operatic Comedy company closed season in Reading, Pa., on Sunday night. The Colonel will reorganize as a comedy company and open at Harrisburg, Pa., on Nov. 16. Madeleine Lucette is not included in the reorganization.

—Knowles and Morris, the Brooklyn managers, write THE MIRROR: "Phyllis Diller, Charlotte Thompson's dramatization of 'Dark Days,' is a positive financial and artistic success. Hold us responsible for this statement, and make use of it for the profession."

—Geoffrey Hawley, who has taken the part of the husband in In Spite of All, at the Lyceum Theatre, formerly played by Ethel Plympton, has made quite a hit. On last Saturday night he was given the honor of a special call before the curtain at the end of the last act.

—Adelaide Moore will begin a special engagement at the Academy of Music, New Orleans, on Nov. 15, while contracts have been made for her appearance later on in the cities of Pittsburgh, Cincinnati, Brooklyn, Williamsburg, etc. She will be seen again in New York about February.

—Mr. W. F. Smith, who has been for some years Eastern Passenger Agent of the Grand Trunk Railway, has been appointed General Eastern Passenger Agent of the Chicago and Grand Trunk Railway and of the Detroit, Grand Haven and Milwaukee Railway, with headquarters in this city.

—H. S. Taylor has worked himself into ill-health by too close attention to business, and has been compelled to make an arrangement by which the routing of companies and the agency of the different theatres will be made into two departments, the routing to be done by a gentleman well versed in the business.

—M. W. Tobin, manager of the Comedy Theatre, has gotten out of the season and most novel half-sheet posters ever seen in theatrical advertising. Underneath the heading of the theatre are two long clippings from morning newspapers illustrating the performance by the magician Kellar. The sheet is cut zig-zag, and the entire work was done by means of the photo-electro process by the Manhattan Electrotype Foundry.

—The San Francisco Shakespearean Festival opened very auspiciously with Macbeth on Monday night. McKen Rankin appeared as Macbeth. On Friday and Saturday night, Frank Mondstadt will assume the role of Othello. Monday night's cast was D. H. Harrison, Frederic de Belleville, Joseph Holland, Ella Wilton, Trella Polz, C. E. Hanson, J. J. Wallace, Mrs. F. M. Bates and Mabel East. Mr. Harkins plays Macbeth in mid-week.

—"All I know regarding Lydia Thompson's movements," said Samuel Colville to a MIRROR reporter, "is that she was to have sailed on Sunday from Liverpool on the City of Berlin. She had sailed to me to this effect; but I have heard later that the steamer was held up with a broken shaft. Miss Thompson may come over and see a chance for business and accept it. That that is her object is crossing the ocean, though, I would not say."

—Even though there are almost two months to be passed before Christmas is upon us, Tony Pastor has taken time by the forelock, and his office is already littered with the different samples of the dolls which he will distribute to the ladies and children at the holiday matinees. Besides ordinary, everyday dolls, Mr. Pastor will give away crying dolls, sleeping dolls, dressed dolls, athletic dolls, eating and sleeping dolls and dolls with complex trousseaus.

—The "Sunday Theatricals" question is being again agitated in Cincinnati. Last week Philip Branson and Franc D. Hall, of the Thompson Opera company, and W. H. Mitchell and L. F. Spencer, of the Around the World combination, were each fined five dollars and costs by a local magistrate for participation in Sunday performances. The query naturally suggests itself, Why not fine the management instead of the actors? The former are the real offenders.

—Florell, the play written for Viola Allen by Will C. Cowper, which will probably have its first production at the Madison Square Theatre next Summer depicts, old-time New England life. Miss Allen will star as a Puritan maiden, the two principal characters being the old choirmaster and the clergyman, the latter being taken by Leslie Allen. A. M. Palmer offered to produce the play during the regular season of the Madison Square, provided J. H. Stoddart was given the character of the clergyman. The offer was not accepted.

—Although the advance sale for the first-night of Bronson Howard's One of Our Girls at the Lyceum Theatre does not begin until to-day, there have already been almost enough requests at the box-office for seats to make a respectable showing for the premier presentation. Everyone connected with the play and its production are uncommonly cheerful over the result, and the fact that the author himself looks upon it as his best work is put forward as an unqualified evidence of its success. From those who have participated in the rehearsal it is learned that the play is one full of comedy, and yet having running all through it a strong story that is certain to keep the attention of the audience riveted throughout.



## PROVINCIAL.



BOSTON.

Anna Judic is a marvel. To begin with she is the greatest singer, the greatest comedian, and the most womanly woman that the stage of France has ever lent to the stage of America. It is not a great many years since she came here, and she has since then heard them all, and have them all in mind, or could have if I chose to recapitulate. The greatest of them find in the presence of Judic, and the smallest of them find in her the queen of comedy, and justly, because a queen can have no peer. She may not move and sway by a great gift of song, but her melodious movements and accents accompanying the sparkle of comedy are quite as remarkable in their effect. Her voice is the realm of powerful song, move, electric and ennobled; but the sunbeam of an April day has its beauty as well, and this beauty is that which radiates the entire profession of her art. Her voice is the realm of powerful song, move, electric and ennobled; but the sunbeam of an April day has its beauty as well, and this beauty is that which radiates the entire profession of her art. Her voice is the realm of powerful song, move, electric and ennobled; but the sunbeam of an April day has its beauty as well, and this beauty is that which radiates the entire profession of her art.

Fanny Davenport, supported by E. B. Mantel and a competent co., crowded the Park Theatre during the week. Fedora is a great play, and Miss Davenport is in the title role, and the house was crowded; but she sick Thursday night, and the house was closed; but she rallied next day and appeared to great advantage in spite of the drawback she was laboring under in the evening.

Strand still remains the attraction at the Bijou Theatre, but will be withdrawn after the present week, and will be followed by The Rat Chaser, a comic opera, the score of which was composed by Adolph Neumann.

Kitt, the Arkansas Traveller, with Henry Chaffin in the title role, was the attraction at the Globe during the week. Business large.

The Magistrate continued to large houses during its second week at the Boston Museum.

Oliver Byron, did The Inside Track at the Howard Athenaeum, and had his customary crowded houses.

Channing was the attraction at the Windsor Theatre during the week. It was interpreted by Edwin R. Lang's co., and afforded a vehicle for songs, dances and various variety acts.

Reverend Adolph Neumann has concluded that he cannot give his projected Sunday evening concert at Music Hall without interfering with his work at the Bijou at present, and has relinquished the idea for the time being.

William Austin will give a series of popular Sunday evening lectures at the Boston Museum, beginning next Sunday. Manager Lotrop, of the Windsor Theatre, has been on the sick-list.

So has Business Manager Edward R. Byron of the Park. E. A. McGinnis, of the Boston Museum, has been on the sick-list.

The Magistrate continued to large houses during its second week at the Boston Museum.

Oliver Byron, did The Inside Track at the Howard Athenaeum, and had his customary crowded houses.

Channing was the attraction at the Windsor Theatre during the week. It was interpreted by Edwin R. Lang's co., and afforded a vehicle for songs, dances and various variety acts.

Reverend Adolph Neumann has concluded that he cannot give his projected Sunday evening concert at Music Hall without interfering with his work at the Bijou at present, and has relinquished the idea for the time being.

William Austin will give a series of popular Sunday evening lectures at the Boston Museum, beginning next Sunday. Manager Lotrop, of the Windsor Theatre, has been on the sick-list.

So has Business Manager Edward R. Byron of the Park. E. A. McGinnis, of the Boston Museum, has been on the sick-list.

The Magistrate continued to large houses during its second week at the Boston Museum.

Oliver Byron, did The Inside Track at the Howard Athenaeum, and had his customary crowded houses.

Channing was the attraction at the Windsor Theatre during the week. It was interpreted by Edwin R. Lang's co., and afforded a vehicle for songs, dances and various variety acts.

Reverend Adolph Neumann has concluded that he cannot give his projected Sunday evening concert at Music Hall without interfering with his work at the Bijou at present, and has relinquished the idea for the time being.

William Austin will give a series of popular Sunday evening lectures at the Boston Museum, beginning next Sunday. Manager Lotrop, of the Windsor Theatre, has been on the sick-list.

So has Business Manager Edward R. Byron of the Park. E. A. McGinnis, of the Boston Museum, has been on the sick-list.

The Magistrate continued to large houses during its second week at the Boston Museum.

Oliver Byron, did The Inside Track at the Howard Athenaeum, and had his customary crowded houses.

Channing was the attraction at the Windsor Theatre during the week. It was interpreted by Edwin R. Lang's co., and afforded a vehicle for songs, dances and various variety acts.

Reverend Adolph Neumann has concluded that he cannot give his projected Sunday evening concert at Music Hall without interfering with his work at the Bijou at present, and has relinquished the idea for the time being.

William Austin will give a series of popular Sunday evening lectures at the Boston Museum, beginning next Sunday. Manager Lotrop, of the Windsor Theatre, has been on the sick-list.

So has Business Manager Edward R. Byron of the Park. E. A. McGinnis, of the Boston Museum, has been on the sick-list.

The Magistrate continued to large houses during its second week at the Boston Museum.

Oliver Byron, did The Inside Track at the Howard Athenaeum, and had his customary crowded houses.

Channing was the attraction at the Windsor Theatre during the week. It was interpreted by Edwin R. Lang's co., and afforded a vehicle for songs, dances and various variety acts.

Reverend Adolph Neumann has concluded that he cannot give his projected Sunday evening concert at Music Hall without interfering with his work at the Bijou at present, and has relinquished the idea for the time being.

William Austin will give a series of popular Sunday evening lectures at the Boston Museum, beginning next Sunday. Manager Lotrop, of the Windsor Theatre, has been on the sick-list.

for short, gave an excellent rendition of the past, and received much favorable comment. Adele Waters, and Magdalen Blinn, neither of them a heroic role, but proved herself able to all its requirements, and in fact was seen to the best advantage in Act IV., in which occurs the strongest situation in the play.

Charles Vandenhoff was a satisfactory performance, and Henry Lee played George Darrell, the hero, as you would expect any good actor to play it, but failed to show conspicuous merit, sufficient to warrant his being starred. Matt Snyder as Duff, the detective, looked well, and gave his part a very natural coloring. This week M. B. Curtis in Sam'l of Posen.

Mixed Pickles, at the Walnut, met with deserved success. It afforded much pleasure to see a comedy that depended on its popularity entirely upon legitimate methods. It deals of course with improbabilities, but is never farcical, and is irresistibly funny. J. B. Polk has found in Joseph Pickle a part that suits him admirably, and while he plays gracefully and with a very careful regard for propriety, acquitting himself with great credit in scenes that require delicate handling, Alexander Vincent as Hiram Brown could scarcely be improved upon, and in fact treated us to some of the best acting in the piece. In a word, the entire cast was good, and the play merits a long and prosperous life.

Annie Pixley will follow in Lily. Lotta has finished her engagement at the Chestnut Street Opera House, having played The Little Detective during the past week. Her business has shown but little falling off from previous seasons. W. E. Sheridan as Louis, the thief, was very satisfactory.

Lillian Russell, supported by the Hiss English Opera co., at the Chestnut Street Theatre, has played to poor business, Solomon's opera. Polly, having proved a failure here, although the opera was very well received, and although it was lacking in melody; but the mounting, the paucity of the chorus, the lack of good parts, and, above all, the inanity of the text, settled its fate. The lines spoken by her for several nights, when she was the daughter of the members of the regiment, are disgustingly vulgar, and it is an outrage to take a man's money at the door and insult the pure woman at his side by words that have not even the poor excuse of being funny. Pardon the harshness, but writers and actors must be taught to be decent. There are scenes for such offenses upon the variety stage. Polly was withdrawn toward the close of the week and Billie Taylor substituted, and I prefer to speak of the cast in connection with the latter work. Lillian Russell as Phoebe was of course admired for her beauty, but even that proved to be of the cold, repelling sort, and she made no effort to win her audience by taking upon herself the heat or cold of her own performance.

The Ben Baricade of Frederick Solomon was by far the best I have ever seen, and proves this gentleman to be a comedian of a high order. J. C. Taylor in the title role was acceptable, and deserves praise both for singing and acting. George H. Kendrick as Christopher Crab delighted everyone by his magnificent voice, and made us long to hear him again in stronger parts. Emma M. Baker was a remarkably handsome Eliza Dabney, and sang the music of the party very well, but then we have been accustomed to hear Sir Mincing Lane sung by Gus McKensie, a young Englishman, who will doubtless do well when he finds a part to suit him. This week, Bartley Campbell's Clotilde, at the Lyric Theatre, was very satisfactory. In Dad's Girl and attracted fair success. She was most kindly received, and every night gained steadily upon the affections of her audience. It is a good play, and does nothing in Miss Unger's hands. Her support was good. This week her Atoneement.

The entertainment at the Academy of Music has been the third of the series of Friday matinees, and the Emma Nevada Concert on Saturday evening. Both were attended by large audiences.

The Grand Duchess has again proved a drawing card at the Arch Street Opera House, and will continue another week.

Excellent Primrose and West's Minstrels have done an excellent business at the National Theatre, and deserve it. It is a strong com. The drilling of the song-and-dance team is admirable. Howard Athenaeum Society co., this week.

At the New Central Theatre, Hallen and Hart's co. has given a good entertainment, consisting of an Irish character act by John and James Russell, acrobatic work by E. H. Talbot, sketches by Hallen and Hart, and a musical comedy by Francis Sullivan. The latter was very funny. Harry and John Kernell this week.

There seems to be no sign of abatement in the popularity of The Mikado at McCull's Opera House and it looks to be destined to continue to run for some time.

Items: At Forepaugh's Theatre, Frank Evans in Enoch Arden has crowded the house all the week. Motus to follow. There has been no change of bill at the Elvetham Theatre, where the house has been very full.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

## ST. LOUIS.

Olympic Theatre (Pat Short, manager): Robson and Crane, in their magnificent spectacular production of Comedy and Errors, did a splendid business all week, and their presentation of this classic Shakespearean play, superb in its scenic effect, was certainly a stage beautiful.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Olympic Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

added to the depression caused by a general epidemic of dengue fever, throughout the State, makes the prospect for travelling dramatic organizations rather gloomy. My information is derived from intelligent persons who have been in the city at this time. The Lytton, at San Luis (O) Bispo, which is being thoroughly refitted—Morris Peyser, the serious but attractive treasurer of the California Theatre, has accepted his old position in the office of the Baldwin, where he still has a pleasant word for the good people on Bush street. This sends Charley Cook up stairs, and Alf Hayman ahead of the Lewis Morrison co. At the California, Charles H. Fryde, an old Boston theatre man, succeeds Peyser, and Reed's Minstrels, and the Jacky Wonders are expected about the same time for appearance next week. Regarding the new Alcazar Theatre, George Wallerford is manager. Rent only, Emma Nevada opened at the Lytton, and the Jacky Wonders are expected about the same time for appearance next week. Regarding the new Alcazar Theatre, George Wallerford is manager. Rent only, Emma Nevada opened at the Lytton, and the Jacky Wonders are expected about the same time for appearance next week.

## BROOKLYN.

Grand Opera House: Charlotte Thompson's presentation of Phyllis Denohr in Dark Days has been well received. She afforded much pleasure to see a comedy that depended on its popularity entirely upon legitimate methods. It deals of course with improbabilities, but is never farcical, and is irresistibly funny. J. B. Polk has found in Joseph Pickle a part that suits him admirably, and while he plays gracefully and with a very careful regard for propriety, acquitting himself with great credit in scenes that require delicate handling, Alexander Vincent as Hiram Brown could scarcely be improved upon, and in fact treated us to some of the best acting in the piece. In a word, the entire cast was good, and the play merits a long and prosperous life.

Annie Pixley will follow in Lily. Lotta has finished her engagement at the Chestnut Street Opera House, having played The Little Detective during the past week. Her business has shown but little falling off from previous seasons. W. E. Sheridan as Louis, the thief, was very satisfactory.

Lillian Russell, supported by the Hiss English Opera co., at the Chestnut Street Theatre, has played to poor business, Solomon's opera. Polly, having proved a failure here, although the opera was very well received, and although it was lacking in melody; but the mounting, the paucity of the chorus, the lack of good parts, and, above all, the inanity of the text, settled its fate.

The Ben Baricade of Frederick Solomon was by far the best I have ever seen, and proves this gentleman to be a comedian of a high order. J. C. Taylor in the title role was acceptable, and deserves praise both for singing and acting. George H. Kendrick as Christopher Crab delighted everyone by his magnificent voice, and made us long to hear him again in stronger parts.

Emma M. Baker was a remarkably handsome Eliza Dabney, and sang the music of the party very well, but then we have been accustomed to hear Sir Mincing Lane sung by Gus McKensie, a young Englishman, who will doubtless do well when he finds a part to suit him.

This week, Bartley Campbell's Clotilde, at the Lyric Theatre, was very satisfactory. In Dad's Girl and attracted fair success. She was most kindly received, and every night gained steadily upon the affections of her audience.

It is a good play, and does nothing in Miss Unger's hands. Her support was good. This week her Atoneement.

The entertainment at the Academy of Music has been the third of the series of Friday matinees, and the Emma Nevada Concert on Saturday evening. Both were attended by large audiences.

The Grand Duchess has again proved a drawing card at the Arch Street Opera House, and will continue another week.

Excellent Primrose and West's Minstrels have done an excellent business at the National Theatre, and deserve it. It is a strong com. The drilling of the song-and-dance team is admirable. Howard Athenaeum Society co., this week.

At the New Central Theatre, Hallen and Hart's co. has given a good entertainment, consisting of an Irish character act by John and James Russell, acrobatic work by E. H. Talbot, sketches by Hallen and Hart, and a musical comedy by Francis Sullivan.

The latter was very funny. Harry and John Kernell this week.

There seems to be no sign of abatement in the popularity of The Mikado at McCull's Opera House and it looks to be destined to continue to run for some time.

Items: At Forepaugh's Theatre, Frank Evans in Enoch Arden has crowded the house all the week. Motus to follow. There has been no change of bill at the Elvetham Theatre, where the house has been very full.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

At the Elvetham Theatre, where the house has been very full, the leading events of the season. He will have 300 people upon the stage, and will produce the play at popular prices.

sequence Al. Hayman is not pleased.—Helen Rand has retired from the California, and gone to rejoin the Jan-naschuck co.—Five hundred new chairs will shortly grace the reserve-seat part of the Lytton, at San Luis (O) Bispo, which is being thoroughly refitted—Morris Peyser, the serious but attractive treasurer of the California Theatre, has accepted his old position in the office of the Baldwin, where he still has a pleasant word for the good people on Bush street. This sends Charley Cook up stairs, and Alf Hayman ahead of the Lewis Morrison co. At the California, Charles H. Fryde, an old Boston theatre man, succeeds Peyser, and Reed's Minstrels, and the Jacky Wonders are expected about the same time for appearance next week. Regarding the new Alcazar Theatre, George Wallerford is manager. Rent only, Emma Nevada opened at the Lytton, and the Jacky Wonders are expected about the same time for appearance next week.

## CHICAGO.

The three weeks' engagement of Lawrence Barrett at the Opera House was satisfactory both to the actor and the local management, in spite of the fact that Barrett, who does not like Mr. Barrett, in proof of the prosperous season just ended it may be mentioned that the next visit of the tragedian will occupy six weeks, and the local management in spite of the fact that Barrett, who does not like Mr. Barrett, in proof of the prosperous season just ended it may be mentioned that the next visit of the tragedian will occupy six weeks.

He will then, in accordance with his well-known policy of producing new plays, offer to the public two original tragedies—Glacis, by Mr. Boker, and Hugo's Hernani. The last week of the engagement was notable on account of the revival of Harebell, The Man of Airie, and this beautiful drama was most admirably acted throughout. As Harebell Mr. Barrett took himself, and furnished a genuine surprise to those who did not know the wide range of character which he was capable of. Time was, and not long ago, when critical worshippers at the shrine of Booth, McCullough and Jefferson, said Barrett could only act Cassius in Julius Caesar, and that he was a failure in every other part.

It is admitted now that he is able to depict, with unerring fidelity to nature, a wider range of human passion and pathos than any leading actor in this or any other country. He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.

He is a true actor, and his acting is not a mere mimicry of the great actors of the past, but a genuine and original expression of the human mind.











## The Usher.



Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.

Mr. Wallace, acting under the advice of ex-Judge Dittenhoefer, has in a simple manner settled the much-discussed abuse of ticket speculation in front of the theatres. While a manager one block further down Broadway has been setting spies to watch the speculators and fretted himself into a frenzy detecting and refusing admittance to sidewalk purchasers of "non-transferable" tickets, Mr. Wallace got neighboring property-owners to petition the Superintendent of Police to have the speculators removed from in front of Wallace's and the other buildings on the block. Yesterday his legal adviser received the following letter:

POLICE DEPARTMENT  
OF THE CITY OF NEW YORK,  
300 MULBERRY STREET,  
NEW YORK, Nov. 2, 1895.

A. J. Dittenhoefer, Esq.,  
DEAR SIR:—At a meeting of the Board of Police, held this day, the petition of Mr. Lester Wallace and others, relative to ticket speculators, was read, and the Superintendent was directed to prevent the nuisance in front of Wallace's Theatre, and all other sidewalks. Very respectfully,  
WILLIAM H. KIPP, Chief Clerk.

If this order is not broad enough to apply in the cases of all other theatres whose managers seriously desire to protect their patrons from wholesale impositions and annoyance, petitions similar to that engineered by Mr. Wallace can be drawn up, signed and forwarded to the Police authorities, who will of course instruct the Superintendent to take like action. This achievement is another feather in the cap of ex-Judge Dittenhoefer, whose ingenuity and fertility of resource have frequently been drawn upon most advantageously by the profession.

Kyrle Bellew shows to better advantage in The Rivals than in the ill-starred play which introduced him to our public last week. His style is peculiar and his manner decidedly Irvingish; but aside from these affectations he is gentlemanly in appearance and deportment, he speaks his lines with unvarying intelligence, and he possesses a grace that is natural and a voice of agreeable quality, unlike the harsh vocal organs of Englishmen generally. I believe that when he has conquered by good work the prejudices that are popularly entertained against him, Bellew will develop into as great a favorite as Tearle was in the days of his early career here. But he should endeavor to purge himself of the propensity to imitate Irving's most unpleasant mannerisms. Nearly all the leading men who have come out here from England recently are given to copying the Lyceum actor's tricks of gait and speech. Even Forbes-Robertson, the best of them, is a victim to the prevailing craze. Both this gentleman and Bellew have merits of their own which need not the devices to attract attention made fashionable by Irving. Their performances, stripped of such trimmings, would meet with more favor.

A letter from St. Luke's Hospital informs me that G. H. Leonard is suffering from periods of depression and that he purposes leaving that retreat in a few days. He is out of danger, but the bullet wound in his back does not heal very rapidly. The trial of his assailant comes up in Philadelphia some time this month.

The report that Joseph Haworth bought The Gladiator at the McCullough sale is untrue. The play was bid in by the legal supervisor of the auction. There was, by the way, an unseemliness prevailing the entire proceedings. Few professionals were present, the majority of the crowd being gaping outsiders impelled to attend the sale by curiosity. They stared at poor McCullough's cast-off trappings (which looked most poor and tawdry in the light of day) and laughed at the coarse jokes with which the auctioneer interspersed his duties. Many of the stricken actor's old-time friends were conspicuously absent. The articles bought as mementoes were for the most part secured by humble admirers.

In some obscure quarter Mr. John A. Stevens, with that unthinking haste to rush into print on any provocation that is one of his eccentricities, proclaims the play written for Rose Coghlan by Cazauran and called Won and Lost to be a theft of his Her Second Love which was sent in for perusal to the Union Square Theatre when the latter dramatist was connected with it. As a matter of fact Won and Lost does bear some resemblance to Her Second Love—the same resemblance that any two plays taken from the same source usually

bear to each other. Both are dramatizations of Henry Greville's novel, "La Comtesse Olga." Cazauran's piece was written five years ago, long before Stevens put pen to paper in the arrangement of Her Second Love. Stevens neglected to state the origin of his drama and therefore his indignant protest might have had some weight if it were not for this addenda, which I gladly supply.

We keep a theatrical prophet, equipped with all the latest improvements, in our well-appointed newspaper establishment, and in reading the future of new enterprises he generally prophesies with the utmost accuracy. But two short weeks ago he predicted that the new theatre in Harlem would be speedily converted into the only uses for which an edifice of its singular construction and decoration is suitable—a variety hall. And now come the premonitory tokens of confirmation. A well-founded rumor reaches me that the manager, disappointed over the failure of the place as a combination theatre, has decided to change it into a vaudeville house at the earliest opportunity. For this branch of business he probably has qualifications. Fedora and The Shadows played to less money the past fortnight at this place than during any preceding New York city engagements, and if such powerful attractions were unable to give the undertaking a profitable start, I should imagine its doom was sealed as a dramatic roosting-place.

David Bidwell's new departure in taking a stock company to New Orleans and Southern cities for the season seems likely to be crowned with prosperous results. Mr. Bidwell is a manager in whom the public in that section properly repose the greatest confidence, and an organization bearing his name is certain to be received with hospitality. Collier's short stock season last Winter was profitable, and yet he had no such powerful array of actors as that secured by Manager Bidwell. Joe Wheelock, who is to play leading business, has come to town to attend rehearsals. He looks to be in better form than I have seen him for a number of years, and he anticipates the engagement most pleasantly. The company will appear in a number of Wallace Theatre successes, together with other plays new to the South that have achieved renown in the metropolis.

The man who has no enemies is a man who must have stooped lower than is compatible with manliness to avoid having any, and therefore he has no just title to any man's friendship. In the course of my connection with this journal I have antagonized a number of people, who have, by a variety of characteristic methods, taken every possible opportunity of bringing to my notice the fact that they are my enemies. I am proud of every one of these enemies, for each represents the necessary consequence of arraying oneself and one's columns against individuals who espouse principles in opposition to decent thought and decent people. Thackeray condensed the situation in some pertinent observations. "I like to be hated by some men," said he. "I know men whose lives are a scheme, whose laughter is a conspiracy, whose smile means something else, whose hatred is a cloak, and I had rather these men should hate me than not." But if I am proud of my enemies, I am equally proud of my friends. They represent all the good elements in the profession; and, great and humble alike, they have invariably assisted this paper in every plan it has formulated and carried out for the well-being of the dramatic guild, and every crusade it has entered upon for the extinction of evil practices and disreputable practitioners.

I don't suppose there ever was a busier manager than J. M. Hill. He has assumed and successfully directed a dozen enterprises during the past year. But he has had to pay the cost in sleepless nights and the incessant watchfulness entailed by such a multiplicity of theatrical properties. Even pecuniary profit does not compensate for the strain induced by too much work, and so I am glad to note that he has disposed of one of his ventures and is likely to reduce the number still further, in order that he may have occasional breathing-spells. On Saturday last he sublet the Court Street Theatre, Buffalo, to Mr. Jacobs, of Jacobs and Proctor, receiving a handsome bonus for the transfer. The conditions are that Mr. Hill shall have a final voice in the booking of all companies for the house. Wahle, the landlord, wanted to get hold of the place himself, and he tried in every possible way to prevent Mr. Hill from sub-letting, even threatening to bring a lawsuit. This last was an unwise proceeding for Wahle's purposes, as it led Mr. Hill to accept Jacobs' offer without the landlord's consent. All existing contracts will be carried out by the new manager.

Mary Anderson has been the central figure of a reception given by Jennie June, and at which a number of literary and dramatic notabilities assembled to meet her. The Sorosis Society, of which her hostess is President, will shortly give a breakfast in the actress' honor at Delmonico's. This is certainly a marked distinction. Few members of the profession have enjoyed the hospitality of this admirable women's league. Sorosis could not do better than entertain our bright lights at its board when suitable occasion offers. Great attention is paid by it to women of letters—surely, the stage is an equally honorable arena

for female achievement, and one equally worthy to be honored in this manner. I trust the suggestion will not be snubbed because it comes from one who is debarré from observing, except from afar, the deliberations and festivities of this unique association.

Just under Saron's nose on the other side of Union Square there is being exhibited a marvellous photographic product. It is the "Statue of Galatea" by the English artist Van der Weyde. Happening to drop in the other day I was astonished at the strength of the illusion. The work is a life-size photograph, made from three negatives, of Miss Anderson dressed as the marble statue in Gilbert's comedy. Cunningly surrounded with drapery and skilfully lighted, the spectator is unable without foreknowledge to tell that the statue is not hewn from stone. The likeness is of course perfect, and the figure strikingly illustrates the superb and classic beauty of the actress.

## The Actors' Fund.

At the last meeting of the Executive Committee there were four new applications acted upon—all favorably. The relief cases are distributed as follows: New York City 14; Baltimore, 1; San Francisco, 1; Chicago, 1; St. Louis, 1; Newark, 1. In all, 19.

Paid out in relief the week ended Oct. 31, \$194.56, including \$20 to Albertine, the blind actress. One funeral—William Clayton, Philadelphia—\$50.

The Trustees meet to-day (Thursday) at 2 P. M., when reports from various committees will be received and acted upon. A proposition from the Actors' Benevolent Fund, of London, will also be acted upon. It desires to co-operate with the American Fund in relieving American actors in England and English actors in America. The Secretary's monthly report will be presented.

Amount paid for relief and funerals during October, \$769.

New members and annual dues paid in: Harry Linden, Howard Gould, Frank K. Wallace, H. S. Parker, Garrett W. Owen, George Morton, A. Nichols, William H. Anstaud, Theodore Hilmer, Gustave Wenzel, Mariel Donati, Patrick Ross, Frederick Zelin, Louise Dillon, Marie Hilford, William Little, Marian Rixon, Leon Regnier, Emily Stowe, Charles Foster and Charles Thornton.

## The German Opera Season.

"Our season will open on Monday, Nov. 23, with Lohengrin," said Mr. McLaren, of the Metropolitan Opera House staff, to a MIRROR reporter the other day, "and that opera will be the occasion of the debut of Mme. Krauss, soprano; Herr Stritt, tenor; Frl. Brandt, soprano, and Herr Robinson, tenor. On Wednesday of that week we produce La Prophete with Herr Silva, tenor; on Friday Carmen, with Lili Lehmann and Herr Alvari, lyric tenor; and on Saturday matinee Lohengrin. Our second week will witness the debut of Frau Kramer Wiedl, contralto, most probably in Die Walkure, which will be given on Wednesday.

"We are as busy as we can be preparing for the opening. Mme. Brandt arrived on Saturday on the Elbe. About six more of the singers are to arrive by the *Pulda*. As for the ensemble and the spectacular and ballet nature of the grand operas, they will be given with all possible care and attention to detail. Rehearsals of the choruses, the orchestra and the ballet are going on daily, while Mr. Hoyt and his large staff of assistants are as busy as bees on the scenery. The Queen of Sheba will be given with a wealth of beautiful scenery.

"What are the prospects for the season?" "Very bright. We closed the subscription books on Oct. 24, but it was of no use. They had to be opened again, for we were being visited every day by people who desired seats. So far the subscription sale has reached between \$33,000 and \$34,000. The regular sale will open in a week or ten days. The season will extend from the opening date, Nov. 23, up to March 6, the only lapse being a short visit to the Philadelphia Academy of Music for the weeks of Christmas and New Year's."

## Manager Harris Sanguine.

"I have a three years' contract with Hugh Fay," said William Harris, the Boston manager, to a MIRROR reporter during a visit to the city, "and am sanguine that Denny Doon, by Walter Reynolds, will prove a success. The play had a run of seven weeks in Sydney, N. S. W., and afterward ran nine weeks in Melbourne. When I undertake to produce a play I spare no expense in a proper presentation. I produced Cecilia at an expense of \$4,500, but it did not prove a success. The Thunderbolt, which I placed on the Union Square stage in magnificent style, cost me \$6,000. It was another failure. Still, I am not discouraged, and will give Denny Doon a fine stage-setting and a fine cast. Scenery illustrating picturesque spots in Ireland is being painted. Pending the success or failure of the play, I have plenty of offers for time, and in the best cities."

"Your new theatre in Boston opens shortly, does it not?"

"The Hollis Street Theatre opens next Monday night with The Mikado, under the management of Carte and Stetson. The cast and ensemble will be as near perfection as the Fifth Avenue production."

"How is business at the Howard Athenaeum?"

"Bad business is a stranger at the Howard; the house always does well."

## An Unfounded Report.

Roland Reed was somewhat staggered when a reporter informed him that a report had reached THE MIRROR office that his company would shortly close season. The writer could not recall the name of the correspondent who had sent the information, and Mr. Reed is therefore with-

out an object upon which to visit his wrath. Said he:

"The report may have been built upon the fact that Stetson recently wired that he would like to engage me for Ko-Ko in The Mikado. I declined his proposition. I have been four years in building up my comedy successes, and hope to be successfully working in that field when The Mikado has joined Pinafore. I shall never again be seen as Ko-Ko except in the pocket-edition of The Mikado used in my comedies. What a silly report—this as to my closing season. I am right in the middle of a big week in Williamsburg, and am booked for the full season. The policy I have pursued for four years is in no danger of being upset."

## A Staten Island Visit.

A great time was had at the grounds of the Harry Miner Boating Club, at Huguenot Station, Staten Island, last Sunday. The occasion was the presentation of a silver cup to Francis Miner Lichtenhouse, a two-weeks-old youngster who had had the temerity to be born in the club-house. The entire island was in a state of great terror, and the inhabitants had hung out flags of truce at numerous points to signify their total and complete surrender to the invaders.

On arriving at the club-house, the President, Thomas W. Moore, presented the cup. The pretty mother of the child being present, Mr. Moore kept his eyes on her, knowing very well that the eloquence would be wasted on the recipient. A dinner of game-pie, clam-chowder, soup and three kinds of wine was then served, and then the crowd went out to shoot. Mr. Moore took aim at the target, and put a large-sized hole into the side of Beasley's Boat House, about 300 yards away.

J. Charles Davis, manager of the People's Theatre, next took a hand in the shooting, and came so near hitting the target that his friends took it down for fear it should be damaged, and put up bottles—empty—instead. Richard H. Keller, the treasurer of the People's, knocked down one of these at a distance of five yards, while his assistant, Otto Ohlstrom, almost knocked one down at the same distance, and was advised to hit it with the butt of the gun.

## The McCullough Sale.

The salerooms of Ortles and Co. on Broadway were crowded last Friday afternoon by people gathered to see or participate in the auction of John McCullough's effects. Among those present who are identified with the profession were Aunt Louisa Eldridge, Captain W. S. Conner, Harry Watkins, James W. Collier, John F. Donnelly, Joseph Anderson, John Drew, Francis Wilson, Marcus Mayer, Frank Tannehill, Sr., Henry Miller, James O'Neill, Leigh Lynch, Edwin F. Thorne, Robert Fraser, F. F. Mackay, James O'Connor Roach and William Fitzgerald.

The auctioneer mounted his stand, and opened the sale promptly at 2 o'clock. Twelve unclean plebeian's shirts comprised the first lot offered. For several minutes no bid was made. Finally the agent of John W. Norton, the St. Louis and Chicago manager, offered \$2 for the collection. The same bidder got twelve togas for \$3, fifteen Roman helmets for \$2, and eleven more shirts for \$3. Six armors were knocked down for \$30. The helmets to match these went for \$3.35 a piece. A large quantity of hauberk, lights, leggings and hoods for Richard III. and Jack Cade were purchased for Mr. Norton in a heap, \$1 for each article. One dozen ballet skirts and female draperies fetched thirty cents and twenty-five cents. The sixteen swords carried by the soldiers in *Virginius* were run up to fifty cents apiece. No bid was offered for the picture frame and easel used in the same play. Fifty cents a pair was the figure at which forty sets of sandals went to some unknown purchaser.

The bidding was so slow that Captain Conner ordered the rifle used by Forrest in *Metamora* to be withdrawn. Mr. Norton secured eighteen pairs of tights for 40c. a pair; 20c. each was realized for eleven victors' hoods. The great two-handed sword used by McCullough in *Richelieu* preceding the oft-quoted line, "The pen is mightier than the sword," brought \$3. A pair of symmetrical tights, whereof the actor was wont to give his person a brawny appearance, were disposed of to a dude for \$2. An ingomard dress of fine material, designed by Lewis Wingfield, obtained \$13. Then several costumes worn by McCullough in *Hamlet*, *Jack Cade*, *The Bondsman*, *Rolla*, and *The Gladiator*, fetched sums varying from \$4 to \$17. When the crown worn by Edmund Keane, and bought by Dion Boucicault in London, who presented it to McCullough, was exhibited, a lively interest was manifested, and the bidding was spirited until \$45 was reached. It stopped at that figure. Mary Anderson's brother secured for her at \$17 another crown, worn by Macready, and also presented to McCullough by Boucicault. The truncheon carried in *Richard III.* went at \$12.50, and *Rolla's* sword at \$12. For the costumes of Claude Melnotte \$60 was all the auctioneer could induce his customers to give. Lear's first dress brought \$17; Richelieu's cassock, cape and gown, \$4.50; Othello's hauberk, \$36, and his embroidered tunic, \$7; a pair of gold shoes buckles presented by Fichter to Charles Dickens, and by the former to McCullough, \$7; Othello's spring daggers, \$6 apiece; a Moorish yataghan, a present from John E. Owens, \$13; five Richard dresses, \$98, and that monarch's crown, \$15.

An extensive collection of beards and wigs brought from \$1 to \$4. Macbeth's battle-axe, which the auctioneer recommended as a handy thing to have in the house when kindling-wood is wanted, sold for \$22. Nobody wanted Shylock's gabardine, and it was passed. The rapier with which Hamlet dispatched Laertes and Claudius was obtained for \$8. Only \$9 was paid for Shylock's scales.

When the wardrobe was all disposed of McCullough's manuscript plays were put up. Dr. Bird's prize tragedy, *The Gladiator*, induced the auctioneer to remark that he would receive a bid of \$10,000 as a starter. Immediately \$1,000 was offered. The play, including the armor, music and properties used in it, went

to an unknown buyer for \$1,000. The *Metamora* sold for \$225 for *Metamora*. *Metamora* was sold for \$225 for *Metamora*. The rest of the sale consisted of a lot of printed play-books, MSS. and musical material, etc., brought by Mr. McCullough from the California Theatre, which he managed some years ago. They all realized paltry sums. The entire proceeds of the sale fell below \$3,500.

## Professional Doings.

—Leon Regnier and Marion Rixon left the Sheridan company on Saturday night in Detroit.

—Maggie Deane, a very clever little actress, has returned to town. She has been with several good companies.

—It is now a close race between Fay Templeton and Irene Verona as to which will receive the most encores every evening in *Evangelina* at the Fourteenth Street Theatre.

—Nelson Waldron is making arrangements to take out a company headed by Dell Kallgren, the contralto, in Howard P. Taylor's new three-act musical comedy entitled *Spania*.

—Alfred Thompson is looking for a metropolitan opening for the production of *Peeping Tom*, *The Girl with the Glass Eyes*, the opera which he has written for Lillian Russell in conjunction with Mr. Solomon.

—It has finally been determined by Judge Hilton to build upon the site of Harrison and Hart's Theatre Comique. The upper part of the new edifice will be connected with the Colonnade Hotel, while the lower part will be turned into stores.

—A notice reading something like the following is posted up in the lobby of the Fourteenth Street Theatre: "No social offerings will be handed over the footlights. They should be kept at the box-office. They will get there all the same."

—Negotiations are pending between Carrie Swain's manager, Frank L. Gardner, and Messrs. T. Henry French and A. M. Foster, looking to the engagement of the latter actress for the principal part in *Time and Tide Wait for the Man*. The play will cost between \$5,000 and \$6,000 to put upon the stage properly.

—Will C. Cowper's new play, *The Idol of the Hour*, produced in Toronto by Ross Coghlan on last Saturday, will be made a second-night attraction until the engagement in Boston at the Park on Nov. 10, when it will be seen the entire week. Negotiations are now being made for a date at the New Theatre in this city.

—A letter from London says that Fanny Leslie has made a great hit in *Just in the Boz*. To quote: "As for Miss Leslie, I don't think there is another woman in the world who could accomplish what she does. Fanny singing a song and turning a cart-wheel in the middle of it! Whoever can induce her to visit America will make a fortune."

—A letter just received from Davenport, Ia., states that Fanny Hart will close her season in Buttons at St. Paul on Nov. 7. No notice is given, although it is known that Miss Hart is seriously ill and that Mr. Hart is endeavoring over her condition. Fanny's return is temporarily killing Mr. Hart's part in *Buttons*.

—The following is John Stetson's *Mikado* company, which is to play the New England circuit and Canada, opening next Monday in Providence, R. I.: The *Mikado*, N. S. Burnham; Ko-Ko, J. W. Herbert; Pasha-Bah, Harry Allen; Pash-Tash, Lewis J. Monticci; Yum-Yum, Mary Beebe; Pitt-Sing, James Stone; Peep-Bo, Mamma Cerbi, and Kaitaka, Augusta Roche.

—Friedrich Mitterwurzer, of the Ring Theatre, Vienna, who arrived on the *Elbe* on Saturday, may possibly be seen at the New Theatre, on Nov. 30, instead of the *Thalia*. At the conclusion of his two weeks' engagement in this city, the actor will go to Chicago for a short season. Frl. Lory Stuebel, a rival of Mme. Geisinger, will be seen at the *Thalia* later in the season.

—Over 5,000 applications had been received up to Monday at Wallace's Theatre for the thirty-two parts which Hoodman Bled, the play to be produced there shortly contains. The rumors of the early presentation of the drama are unfounded, owing to the fact that, due to the manner in which they are at work upon it, the piece is of such a nature that it will be several weeks yet before it can be put upon the stage.

—Several changes will take place in the cast of *Anselsa* at the termination of its engagement at the People's Theatre on Saturday evening. Max Freeman, who made such a hit as the Prefect of Police, will retire, to be replaced later in the production of *Hoodman Bled* at Wallace's, while William J. Ferguson agrees to star in *A Friendly Tip*. F. F. Mackay will replace Mr. Freeman, while Hart Conway will be seen as Basil.

—Mart. Hanley has introduced in the management of Harrison's Park Theatre a custom that cannot too soon be imitated by other managers. He has had printed and put up in his office a list of all the scenery and properties that the house owns, so that he can pick out at once just what he wants, and be capable of knowing for sure whether a certain piece of scenery is there or not. Attached to the name of a particular piece of scenery is also the report of its condition.

## Letters to the Editor.

## AN IMPOSITION EXPOSED.

NEW YORK, Nov. 2, 1895.  
DEAR SIR:—Kindly publish the following and greatly oblige. A person by the name of Frederick Seward, purporting to be the manager of a dramatic company, is attempting to impose on managers and theatre-going people through the State of Pennsylvania by representing that he has engaged the services of Joan Cravan, of New York City, for a starring tour. The lady is in no way connected with this company. Miss Cravan has signed for a three years' starring tour under my management. I am your obedient servant.  
HARRY M. WALLACE.

## A CHESTNUT TITLE.

CHICAGO, Oct. 31, 1895.  
DEAR SIR:—In your last issue I see that Richard Golden and Robert Atkins are engaging a company to produce a musical comedy entitled *Chestnuts*. Will you please allow me to state, through the columns of your valuable paper, that I have a three-act comedy entitled *Chestnuts*, and that I produced the same at Syracuse, N. Y., the week of April 27, 1895, with my success, and have notices from the *Syracuse Post* and *Syracuse Times* in what I say. I take the pleasure in the Spring, and am booking time very rapidly. *Chestnuts* and title are both protected by law, and anyone infringing on my rights will be dealt with accordingly.  
Yours respectfully,  
HARRY C. CLARK.  
N. C. Goodwin's Manager.



# THE NEW YORK MIRROR.

## PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

at E. L. Walton in Diamond Broker comes 6th and 25th. John Jones, 10th; Clark's Naid Queen, 18th, 10th, 25th. Sally's Corner Grocery, 33d; Crossen's Panker's Daughter, 25th; Barney McAuley, 25th. Factor: Louise Halbe, Robert McWade's leading lady is lying here sick with inflammatory rheumatism, but hopes to be able to join the co. in a week.

## NEW HAMPSHIRE.

**MANCHESTER.**  
Manchester Opera House (E. W. Harrington, manager): Storm-Beaten Oct. 27 to 28, called forth large houses. The parts were well taken, and the different scenes well set. William Redmond and Mrs. Thomas Barry in Ruy Blaz, 25th. Midnight Marriage Saturday matinee, and Merchant of Venice in the evening. All well patronized.

## NEW JERSEY.

**JERSEY CITY.**  
Academy of Music (John Henderson, manager): Immense audiences attended the four performances of Monte Cristo Oct. 29, 30, 31, and 1st. The play was presented with an excellent cast and elegant costumes and scenery. After the star, J. W. Shannon, W. H. Wallis, S. Miller Kent and Elizabeth Robbins were especially deserving of mention. The audiences were very enthusiastic. Election was witnessed the opening of John T. Raymond's three nights' engagement. He appeared in the political satire, For Congress, and tickled a very fair audience. Mr. Raymond is supported by a good co. Harrison and Grier in Shipwreck, 6th and 25th. Next week, Oliver Byron and Fanny Davenport, three nights each.  
Items: The Factory Girl is the attraction at Wareham, in Hingham, Little Man, with a small co., is going to play in a music hall on the heights. Myra Morris, as long Barney the Guide with McAvoy's Hibernian, is engaged at Dittmar's. The houses at the Academy are larger this season than last, there being no regular rival house in the city.

**TRENTON.**  
Taylor Opera House (John Taylor, manager): James O'Neill gave his usual charming performance of Monte Cristo to a large and appreciative audience Oct. 29. The support was much above the average. A large audience witnessed A Brave Woman 31st. The cast included James Hardie and Sara von Leer, who were well received.

**NEWARK.**  
Grand Opera House (L. E. Gray, manager): The well-known, Rosamond Rye last week to fair business. Lillian Russell, 6th, 25th.  
Newark Opera House (Fred. Waldmann, manager): N. S. Wood, in The Boy Detective and The Boy Scout, 25th. Good houses were done. The latter was especially good, but he was badly supported. Owen Fawcett in A Big Business is extensively billed for this week.  
Academy of Music (Alexander Volneyer, manager): An immense audience attended the performance of The Millionaire at the Academy, 25th. The play was presented with a fine cast and elegant costumes and scenery. The Millionaire Opera co. in the position of Louis, 25th. Herr Weichsel gave only moderate satisfaction; in fact, he is merely a reflected light of his great father. The co. was a good one and the chorus excellent.

## NEW YORK.

**ALBANY.**  
Leland Opera House (Mrs. R. M. Leland, manager): Last week was a successful one for the Albany, where Frobenius's May Blossom co. came for a stay of three nights and matinee, playing to large business. The cast as a whole is not nearly so satisfactory as that of last season for the reason that every one seems to become, to a certain degree, mediocre, although this is surely not to be wondered at. This fact is not so apparent in the work of Ben. Maginley and W. H. Crompton, but in very noticeable at times in the efforts of George C. C. and the other members of the co. who were well supported by the Albany audience. The Albany audience is not so large as it was last season, but the support is still very good. The Albany audience is not so large as it was last season, but the support is still very good. The Albany audience is not so large as it was last season, but the support is still very good.

**BUFFALO.**  
Leland Opera House (Mrs. R. M. Leland, manager): Last week was a successful one for the Albany, where Frobenius's May Blossom co. came for a stay of three nights and matinee, playing to large business. The cast as a whole is not nearly so satisfactory as that of last season for the reason that every one seems to become, to a certain degree, mediocre, although this is surely not to be wondered at. This fact is not so apparent in the work of Ben. Maginley and W. H. Crompton, but in very noticeable at times in the efforts of George C. C. and the other members of the co. who were well supported by the Albany audience. The Albany audience is not so large as it was last season, but the support is still very good. The Albany audience is not so large as it was last season, but the support is still very good.

**ROCHESTER.**  
Grand Opera House (P. H. Lehman, manager): Michael Strougo attended the Oct. 29 to 31. The co. was not a strong one, but did fairly well. The evidence of satisfaction. Fyke's Opera troupe filled out the week, appearing in The Mikado to large audiences. The costumes, stage setting and chorus are to be commended. Silver King, 25th.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

regulation large houses at the Museum. The Danites was the hit. Ethel Tucker appears in Queens this week. John Meach was in New York last week attending the marriage of his fellow-laborer, J. J. Brady.  
**HORNELLVILLE.**  
Shattuck Opera House (Warner and Reis, managers): Maxwell's U. T. Co., with five dogs, Oct. 28 to 29, did a fine business. The Opera House orchestra, and the scenic effects were excellent.  
Goose Notes: Professor M. Hickey, clarinetist, who with his band, returned last week and will play this winter with the Opera House orchestra.

**OSWEGO.**  
Academy of Music (John R. Pierce, manager): At panic prices four performances of Humpty Dumpty by Misco's co. drew fairly well. A packed house saw Kralffy's Rialto Oct. 29th, which seemed very well pleased. The Standard Dramatic co., 2d, for one week, a change of bill nightly. New York Mikado Opera co., 10th.

**MEDINA.**  
Ben's Opera House (E. T. Bates, manager): Professor Herzman, in a show of hand performance, drew a small audience, Oct. 29.

**CORTLAND.**  
Cortland Opera House (Warner Rood, manager): Standard Dramatic co. began week's engagement, Oct. 29. In Diamond and the Millionaire, 25th. The play was presented with an excellent cast and elegant costumes and scenery. After the star, J. W. Shannon, W. H. Wallis, S. Miller Kent and Elizabeth Robbins were especially deserving of mention. The audiences were very enthusiastic. Election was witnessed the opening of John T. Raymond's three nights' engagement. He appeared in the political satire, For Congress, and tickled a very fair audience. Mr. Raymond is supported by a good co. Harrison and Grier in Shipwreck, 6th and 25th. Next week, Oliver Byron and Fanny Davenport, three nights each.

**ALBANY.**  
Academy of Music (John Henderson, manager): Immense audiences attended the four performances of Monte Cristo Oct. 29, 30, 31, and 1st. The play was presented with an excellent cast and elegant costumes and scenery. After the star, J. W. Shannon, W. H. Wallis, S. Miller Kent and Elizabeth Robbins were especially deserving of mention. The audiences were very enthusiastic. Election was witnessed the opening of John T. Raymond's three nights' engagement. He appeared in the political satire, For Congress, and tickled a very fair audience. Mr. Raymond is supported by a good co. Harrison and Grier in Shipwreck, 6th and 25th. Next week, Oliver Byron and Fanny Davenport, three nights each.

**ALBANY.**  
Leland Opera House (Mrs. R. M. Leland, manager): Last week was a successful one for the Albany, where Frobenius's May Blossom co. came for a stay of three nights and matinee, playing to large business. The cast as a whole is not nearly so satisfactory as that of last season for the reason that every one seems to become, to a certain degree, mediocre, although this is surely not to be wondered at. This fact is not so apparent in the work of Ben. Maginley and W. H. Crompton, but in very noticeable at times in the efforts of George C. C. and the other members of the co. who were well supported by the Albany audience. The Albany audience is not so large as it was last season, but the support is still very good. The Albany audience is not so large as it was last season, but the support is still very good.

**BUFFALO.**  
Leland Opera House (Mrs. R. M. Leland, manager): Last week was a successful one for the Albany, where Frobenius's May Blossom co. came for a stay of three nights and matinee, playing to large business. The cast as a whole is not nearly so satisfactory as that of last season for the reason that every one seems to become, to a certain degree, mediocre, although this is surely not to be wondered at. This fact is not so apparent in the work of Ben. Maginley and W. H. Crompton, but in very noticeable at times in the efforts of George C. C. and the other members of the co. who were well supported by the Albany audience. The Albany audience is not so large as it was last season, but the support is still very good. The Albany audience is not so large as it was last season, but the support is still very good.

**ROCHESTER.**  
Grand Opera House (P. H. Lehman, manager): Michael Strougo attended the Oct. 29 to 31. The co. was not a strong one, but did fairly well. The evidence of satisfaction. Fyke's Opera troupe filled out the week, appearing in The Mikado to large audiences. The costumes, stage setting and chorus are to be commended. Silver King, 25th.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

**ACADEMY OF MUSIC (Jacob and Proctor, managers):** Katherine Rogers, supported by an excellent co. did a fine business last week, appearing in Claire, and the Force Master and Miss Albee. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent. The latter was especially good, and the support was excellent.

88. Henry Aveling as Cassius much resembles the star in acting in my judgment, and is quite praiseworthy. Mr. Ward was tendered an encore, and responded with Mr. Aveling at his side. Charles W. Sutton as Mare Anthony was recalled after the first act. Adah Richmond in The Sleeping Beauty to good house. The performance was only fair; some parts—the local hits and some of the music—were good.

**YOUNGSTOWN.**  
Youngstown Opera House (J. W. McKee, manager): Only one co. last week, and the result was a paying house—a much better house, in fact, than Alice Harrison will ever get again in Youngstown with the Hot Water co. It is a vile piece, and kept the ladies in the audience in "hot water" to appear unconscious of the coarse language and indecent allusions alleged to be humorous. Miss Harrison is doubtless a clever actress. From her selection from The Mikado, her Yum-Yum must have been excellent.

**CANTON.**  
Schaefer's Opera House (Louis Schaefer, manager): Louise Balfie and co. presented a smart to have a lady and an intelligent actress, and portrays the character of Dagmar with wonderful power. At the end of every act she was called. Mr. Erlanger, the manager, played Dagmar Oct. 9, to good effect. Miss Balfie, in Fog's Ferry, Oct. 28, drew a small audience. Joseph K. Emmet, in Fritz in Ireland, made his first appearance before a Canton audience Oct. 31. Long before the curtain the first act standing-room only had to be announced. The reception tendered Mr. Emmet was very flattering, as it was undoubtedly the largest audience of the season.

**MANSFIELD.**  
Miller's Opera House (M. L. Miller, manager): Louise Balfie, supported by an excellent company, played Dagmar Oct. 9, to good effect. Miss Balfie, as Dagmar, Spencer Harrison as Hugh Percival, and Hamilton Harris as Colonel Stanley played their parts to perfection. After the third act the entire audience was photographed by electric light. Nat Goodwin, 6th; W. J. Scanlan, 17th.

**WOOSTER.**  
Academy of Music (L. T. Jeffries, manager): Cora Van Tassel, supported by a fair company, appeared to large and remunerative business last week. Fanchon and Hazel Kirtle were especially well received.

**FINDLAY.**  
Davis Opera House: Philip Phillips came to excellent houses Oct. 21, 22, and gave enjoyable entertainments. Louise Pomeroy is handsomely billed for Nov. 5, in As You Like It.

**NEWARK.**  
New Music Hall (J. H. Miller, manager): Compton's Dramatic co. closed a week's engagement Oct. 24 to good business. A Wife's Honor co. 25th; Fanny Mount, 25th; and Mrs. George S. Knight, 25th. Maxwell's U. T. Co., 21st; Pat Rooney's comb., 25th; Louise Rial comb., 28th.

**PORTLAND.**  
Casino Opera House (A. J. Gross, manager): Wages of Sin was presented Oct. 19 to fair business. George Wessels as Rev. George Brand and Isabel Morris as Hamilton did some of the best work he has ever attempted. The support was fair.

**PENNSYLVANIA.**  
**PITTSBURG.**  
Library Hall (Frederick A. Parke, manager): Considerable business was done last week. The support was very fair average business. About \$1,500 was taken in at the box office. As a fun-making lot of people the co. is a success. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (H. W. Williams, manager):** Nobody's Claim was presented last week. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

Operatic co. held forth Oct. 27 (first appearance on this stage) with Madeleine Lucette as Niniche. The audience was small but very appreciative. Lucette is the charm of the cast; but the other impersonations in the French of Niniche are a little broad. Baker and Farron, 27th; Kate Claxton, 12th.

**WILLIAMSPORT.**  
Academy of Music (William G. Elliott, proprietor): The Private Secretary to a fair-sized and very enthusiastic audience Oct. 26—Messrs. Grover were greatly enjoyed. Pat Rooney's co. drew a large-sized and very appreciative audience, 28th. Specialties good. Pat and Kate were recalled several times.

**BUTLER.**  
Butler's Opera House (J. J. McCandless, manager): J. K. Emmet, Oct. 30, to the largest house of the season. His first appearance here. Receipts \$550.

**WARREN.**  
Library Hall: J. K. Emmet, Oct. 27, to a very large and appreciative audience. Silver King (Bangs) 30th; fair business. Baker and Farron, 17th.

**FRANKLIN.**  
The Argonauts, who played The Boarding School here two weeks ago, were welcomed again, Oct. 28, by a packed house to see Fun in a Hotel. The sale of reserved seats was the largest in several years. I am sorry to say they repeated the first play, giving considerable dissatisfaction. The reason given was that the scenery for Fun in a Hotel had not arrived. Dan Sully's Corner Grocery, 21st; Howarth's Hibernia, 21st; Maxwell's Uncle Tom's Cabin, 5th.

**SCRANTON.**  
Academy of Music (C. H. Lindsay, manager): Milliken's Operatic Comedy co., Oct. 28, in Niniche and 20th in Madam Boniface, to fair business. Madeleine Lucette as Niniche and W. S. Rising as Gregoire deserve special mention. Nelson's Novelty co. 30th and 31st, to light business.

**LANCASTER.**  
Fulton Opera House (B. Yecker, proprietor): James O'Neill, in Monte Cristo, gave a most excellent entertainment Oct. 26, to a full house. The star is particularly good and his support far better than usually given to plays where the incidents all surround the central character. The scenery is the best presented here in some time. W. J. Scanlan in Shane-na-Lawn, 27th, gave satisfaction to the good audience that should have been larger. His singing is pleasing and was loudly applauded. Jennie Calf in Fanchon, Little Muffets, 29th, 30th, 31st, to good houses.

**READING.**  
Grand Opera House (George H. Miller, manager): Oct. 26, Monte Cristo, by James O'Neill and a good co. The play was very well produced. Large house. W. J. Scanlan appeared in Shane-na-Lawn, 28th, to good house. His singing was liberally applauded. The private Secretary, 29th, played to a well-filled house. The Milliken Opera co., 31st, in Niniche, with Madeleine Lucette as the star. Well received. The Opera is quite French. Baker and Farron, 5th. The Harnery Opera co. in Chimes of Normandy, Olivette and Maccaroni, 29th.

**ACADEMY OF MUSIC (John D. Misher, manager):** Atkinson's Comedy co. in Peck's Bad Boy to good houses, 30th and 31st. The play was well what Peck's Boy only could be. The Romany Rye, 6th and 7th.

**PROVIDENCE.**  
Low's Grand Opera House (W. H. Low, proprietor): This week Prof. Bristol's Educated Equines at low prices. Mme. Amire 27th, 28th. Rest of week Hugh Fay and company will present his new play of Sweet Innishall under the management of William Harris. During the past week, Si Perkins was produced for the first time here and drew good houses.

**ACADEMY OF MUSIC (Robert Morrow, manager):** Maggie Mitchell opened for the week Monday evening. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (Robert Morrow, manager):** Maggie Mitchell opened for the week Monday evening. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (Robert Morrow, manager):** Maggie Mitchell opened for the week Monday evening. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (Robert Morrow, manager):** Maggie Mitchell opened for the week Monday evening. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**ACADEMY OF MUSIC (Robert Morrow, manager):** Maggie Mitchell opened for the week Monday evening. The support was very fair. The piece was put on quite handsomely by the support. The Garden Wall, 2d; Fred. Bryton in Jack of Diamonds, 2d.

**TEXAS.**  
**FORT WORTH.**  
Fort Worth Opera House (Mrs. Charles Benton, manager): A Mountain Pink, with Bella Moore, Sincerely Weeks, interested and entertained a full house Oct. 26. The Professor co., with James O. Barrows at the head, made a two nights' stand Oct. 27, 28. Their business for the two nights would make a respectable showing for a single performance, which goes to show that Fort Worth is, as I have often stated before, strictly a one-night stand. Ada Gray, 6th and 7th; Bandi King, 9th; Katie Putnam, 13th, 14th; Pauline Markham, 18th, 19th; Ford's Opera co., 20th; The World, 23d, 24th; Zozo, 30th and Dec. 1.

**WACO.**  
McClelland Opera House (Sanford Johnson, manager): Barrows' Professor co., Oct. 26, to fair business. The pleasing singing of Kitty Cheatham, together with the grace and vivacity displayed in her rendition of Daisy Brown, won her much favor and deserves especial mention. Belle Moore, 28th, in A Mountain Pink, and rather light business, burnt cork and "marrows" at the Opera House proving too strong. Ada Gray, 5th; Tally Ho co., 25th.

**PERSONAL:** The report that Kittle Cheatham, of the Professor co., is married at Waco to one of the members of the co., is incorrect. Miss Leigh and Mr. Kellard, of the co., were married a short time before they reached this place, and Kittle Cheatham remains unmarried by matrimonial bonds.

**GRAND OPERA HOUSE (Alexander Simon, manager):** The Professor co., to fair house, Oct. 24. Play well rendered; company good.

**PILLITT'S OPERA HOUSE (H. Greenwald, manager):** Skipped by the Light of the Moon, Oct. 23 and 24, to poor business; but very large matinee 23d. Company deserved better patronage.

**MILLET'S OPERA HOUSE (C. T. Millett, manager):** R. L. Downum, in Tally Ho, Oct. 26 and 27, to only fair houses; good satisfaction.

**RICHMOND.**  
Theatre (Mrs. W. T. Powell, manager): The Pavement of Paris, by George W. Brown, was presented Oct. 26, 27, 28, to fair houses. Moshell, the son of Gold followed for the remainder of the week, and for prevailing inclemency of the weather would have fared much better. Devil's Auction, 6th and 7th.

**WEST VIRGINIA.**  
**WHEELING.**  
Opera House (W. S. Foote, manager): Alice Harrison in Hot Water Oct. 29, was received by a large and well-pleased audience. Mr. and Mrs. George S. Knight appeared in Othello, Oct. 30, and 31st, to good business. T. P. W. Minstrel 30th and 31st; Emmet 11th and 12th; Romany Rye co. 13th and 14th.

**ACADEMY OF MUSIC (Charles Shady, manager):** Hazel Kirke co. opened last week with Fenwick Armstrong as Danstan Kirke, and Miss Clara as Hazel. Blarney good; audiences well-pleased. Hart's Comedy co. 9th, week.

**WISCONSIN.**  
**MILWAUKEE.**  
Grand Opera House (R. L. Marsh, manager): As another instance of the unreliability of the Milwaukee theatre-going public may be mentioned Louis Aldrich in the new play, In His Power, Oct. 29, to fair business, with the endorsement of a most successful engagement in Chicago, it opened here Oct. 26 to a light house, and business for the four nights of the engagement was beggarly. The support was much above the average. Williams' Parlor Match co. opened 30th for three nights to fair business. The burden places upon Jennie Yeamans and E. L. Williams, and they seem fully able to support, for the laughter of the audience. Williams is a bright little comedian, and E. L. Williams is very comical. Muggs' Landing, 6th, 7th, 8th.

**NEW ACADEMY (Jacob Litt, manager):** Barney McAuley in Messenger from Jarvis Section Oct. 29 to fair business. The support was much above the average. The advertised beauty, in Favette, opened for a three nights' engagement. Miss Clayton is undoubtedly a beautiful woman. Lost, week of 2d.

**ACADEMY OF MUSIC (Jacob Litt, manager):** Barney McAuley in Messenger from Jarvis Section Oct. 29 to fair business. The support was much above the average. The advertised beauty, in Favette, opened for a three nights' engagement. Miss Clayton is undoubtedly a beautiful woman. Lost, week of 2d.

**ACADEMY OF MUSIC (Jacob Litt, manager):** Barney McAuley in Messenger from Jarvis Section Oct. 29 to fair business. The support was much above the average. The advertised beauty, in Favette, opened for a three nights' engagement. Miss Clayton is undoubtedly a beautiful woman. Lost, week of 2d.

**ACADEMY OF MUSIC (Jacob Litt, manager):** Barney McAuley in Messenger from Jarvis Section Oct. 29 to fair business. The support was much above the average. The advertised beauty, in Favette, opened for a three nights' engagement. Miss Clayton is undoubtedly a beautiful woman. Lost, week of 2d.

**ACADEMY OF MUSIC (Jacob Litt, manager):** Barney McAuley in Messenger from Jarvis Section Oct. 29 to fair business. The support was much above the average. The advertised beauty, in Favette, opened for a three nights' engagement. Miss Clayton is undoubtedly a beautiful woman. Lost, week of 2d.







# THE NEW YORK MIRROR.

## TELEGRAPHIC NEWS.

### Election "Blues."

(SPECIAL TO THE MIRROR.)

BUFFALO, Nov. 4.—"Election has knocked us all out," was the general managerial comment on Monday night, with the addition, "It's just what's to be expected."

Frank Mayo had a very meagre audience at the Academy of Music. Fantasma, at the Court Street Theatre, fared better; but it would not worry the management long counting the house.

The Adelphi audience was also below the mark; ditto Museum.

### The Smoky City.

(SPECIAL TO THE MIRROR.)

PITTSBURGH, Nov. 4.—Notwithstanding the fact that Monday night was raw, damp, and altogether very dismal, the openings were well attended. At the Opera House T. W. Keene appeared in Richard III., and had a very fair house. Mr. Keene's Richard was one of the finest performances ever given in this city.

Company rendered competent support. George S. Knight and his talented wife appeared at Library Hall before an audience that filled about half the house. As a fun-provoking medium the play is a success. The performance created incessant laughter.

Pas Rooney had a packed house at the Academy; ditto Our Goblins at Harris' Museum.

Bartley Campbell and Mr. Moulton, of the Bennett and Moulton Opera company, were in town Monday. Col. George Starr is playing his opera company in our suburban town, McKeesport, this week. He opened to a large house on Monday evening.

Manager Comstock, of Columbus, arrived in town yesterday.

J. B. Curran and Mrs. Baker, of the Keene company, are pleasantly remembered as members of our Opera House stock company in years gone by.

### Honors to Scanlan.

(SPECIAL TO THE MIRROR.)

WILLIAMSPORT, Pa., Nov. 3.—Never has a better pleased audience left our Academy than that of Monday night. W. J. Scanlan, in Shannan-Lawn, was enthusiastically received. Our Bicycle Club attended in a body.

### Openings at the Hub.

(SPECIAL TO THE MIRROR.)

BOSTON, Nov. 3.—Lili began the second week of the Jedic season. Much enthusiasm; great artistic success. Meslieres divided the honors with Jedic.

Last week of The Magistrate at the Boston Museum, and Stradella at the Bijou. Lotta had a large house at the Globe in The Little Detective, and Evans and Hoey, in The Parlor Match, at the Park, ditto.

The Rents-Santley company, at the Howard, and Frederic Bock in The Power of Money, at the Windsor, had large houses.

### Lively Minstrel War.

(SPECIAL TO THE MIRROR.)

JACKSON, Mich., Nov. 2.—A lively minstrel war is going on in this region. The Lester and Allen and the McNish, Johnson and Slavin parties, who appear on the 3d and 6th, respectively, are making Jackson bow. Harry Egerton, of the former company, hands round the following:

LANSING, Mich., Nov. 3.—To Harry Egerton, Manager Lester and Allen's Minstrel.

I left the McNish party of my own accord. Reason: They tried to deduct hotel bills from my salary, saying they couldn't pay them. Obligated to threaten law-suit to get my money. Am now with your company.

W. S. Cleveland, of the McNish party, is here also, and denies the foregoing. He says he discharged Muldoon for incompetency, giving him the usual two weeks' notice. The rival troupes are fighting tooth and nail; printers' ink is not being spared, and the air is full of \$10,000 and \$20,000 challenges. Notwithstanding his alleged notice of discharge, Muldoon was billed here.

JACKSON, Nov. 4.—There was a lively scrimmage during the parade of the Lester and Allen Minstrels yesterday. Harry Egerton issued a dodger reflecting upon manager W. S. Cleveland of the McNish party. Cleveland responded with a "You're another" dodger. Sullivan and Muldoon also came in for a share of the ink-aling. Cleveland was closely pressed by Egerton's programmer, and he turned and struck him. James McKeon, of the Lester and Allen party, jumped from a back and floored Cleveland. McKeon has two broken knuckles. Muldoon interfered in behalf of Cleveland, when McKeon set upon Cleveland's brother, a programmer, striking him over the head with a whip, drawing blood. The brother retaliated by striking McKeon with a stone, severely bruising his chest. The feeling is very bitter, and more trouble is expected.

### Quaker City First-Nights.

(SPECIAL TO THE MIRROR.)

PHILADELPHIA, Nov. 4.—Clio was presented Monday night at the Chestnut Street Theatre to a full house. Its reception was not enthusiastic until the earthquake scene was reached, when the audience succeeded in making more noise than was produced upon the stage. Clio's success is by no means assured, yet it would be unfair to judge it harshly in view of the fact that the house was undoubtedly composed of very unappreciative material.

Eily, Fred Marsden's new play, certainly made a hit at the Walnut Street Theatre. It was greeted by the best house of the season, Annie Pixley being a favorite here. The play was well received and promises to become popular.

### "Chestnuts" Badly Roasted.

(SPECIAL TO THE MIRROR.)

NEW BRITAIN, Ct., Nov. 3.—The Willey-Golden company in Chestnuts made this quiet borough a dog-town on Monday night. A small but disgusted audience was present. Following an unfavorable criticism in a daily paper, the local manager published a card of apology, laying the blame upon the book-

### Stars Worn in Difficulties.

(SPECIAL TO THE MIRROR.)

MASS., Nov. 3.—The Hardie-

Von-Leer Brave Woman company was booked at the Academy for Monday night, but did not arrive until 8 o'clock. Left New York by boat Sunday night, but owing to a storm the vessel did not come any farther than New London, and then laid off. Manager got ashore and sent a tug for company; then chartered a train and came to Providence and made connection. Cost \$130. Doors did not open till eight. Curtain went up at a quarter to nine. Small audience.

### Down the Ohio.

(SPECIAL TO THE MIRROR.)

LOUISVILLE, Ky., Nov. 4.—Emma Abbott, in The Mikado, had a very large opening house at Macauley's. The opera is well mounted. Miss Abbott makes a pleasing Yum-Yum, in voice and make-up. The Masonic hall is an overcrowded gallery and a fair down-stairs house. Charles T. Ellis in German Luck. Ella Wessner, as the Captain, crowds the Grand, and the Museum continues its regular large houses, the attraction being Mes-tayer's Tourists.

### News from the Springs.

(SPECIAL TO THE MIRROR.)

HOT SPRINGS, Ark., Nov. 1.—Over twenty-five professionals were in town yesterday and to-day. The Black Flag company, losing a date, attended the performance of The World last night. A goodly-sized audience was present. Popular prices, fifty and twenty-five cents. Mr. Kelley, leading man of the Black Flag company, and who had quite a severe case of the dague fever while in Texas, has entirely recovered. The Black Flag company lost two nights, Tuesday and Saturday last week, and The World company one night, Saturday, which they filled here, making their engagement in this city three nights.

Mr. Johnson, a member of Kersands' Minstrels, who was obliged to remain in this city owing to severe illness, died this morning of inflammation of the bowels. His home is in Boston.

### Miscellaneous.

CHICAGO, Nov. 2.—Good house greeted Estelle Clayton in Favette. Press more than favorable; audience very enthusiastic.

C. W. DURANT.

HUNTSVILLE, Ala., Nov. 2.—Barlow, Wilson and Rankin's Minstrels played here last night to a packed house. Carl Rankin telegraphed he had won suit and would join company at Lexington, Ky.

### OSCAR R. HUNDLEY.

BATAVIA, N. Y., Nov. 3.—Rhea and her new company appeared for the first time in Batavia on Saturday night, in Adrienne Lecouvreur, to a very large and thoroughly appreciative audience. The charming actress was called before the curtain after every act, and had to appear no less than four times at the end of the fourth. Rhea has entirely recovered from her recent indisposition, and acted with great power and feeling.

### HARRY C. FERREN.

Manager Opera House.

PROVIDENCE, Nov. 4.—Professor Bristol's Equines drew a packed house at Low's Monday evening. Maggie Mitchell, at the Providence, in Pearl of Savoy, drew the largest Monday night audience so far this season. Big show and big house at the opening matinee of the Comique. Stetson's travelling Mikado company opens at the Providence, 12th.

UTICA, Nov. 3.—Robert G. Morris' Kindergarten turned people away last night. Best performance of the season.

BRADFORD, Pa., Nov. 3.—Frank Bangs scored a great success here last evening in The Silver King. Large audience. Company and scenery fine.

TOLEDO, O., Nov. 3.—Sisson and Cawthorn's Little Nugget Comedy company opened at the People's Theatre last night and turned hundreds away. Seabrooke's Hobbies, at the Opera House, had a small audience.

BOSTON, Nov. 3.—Bock's Power of Money drew crowded houses afternoon and evening. Though rainy, hundreds were turned away.

### CHARLES BURNHAM.

Manager Windsor Theatre.

BATTLE CREEK, Mich., Nov. 3.—The Egbert Dramatic company opened its second week on Monday night to a large house.

DETROIT, Nov. 4.—The Boston Ideals drew a very large and fashionable audience at the Detroit on Monday night. Giralda was presented in a thoroughly first-class manner, and encores were frequent, especially so for Agnes Huntington, who is a general favorite here.

ROCHESTER, Nov. 4.—Our Joan, with Rose Coghlan in the title role, was produced at the Grand on Monday night. Miss Coghlan gained the favor of her audience at once, and was vociferously applauded. Her support is excellent. At the Academy Stedman and Dillon's company is doing splendidly with Esmeralda. Annie Ames, as the heroine, is deserving of high praise. Standing-room only can be claimed at the Casino. Maggie Chase is a decided favorite.

### London Gossip.

LONDON, Oct. 24.

The sensation of North London for the past week has been Mrs. Weldon as an actress. It goes without saying that the Grand Theatre has been crowded every evening, and Charles Wilmot, the manager, is consequently rich in treasury returns. The drama selected by Mrs. Weldon to submit to a London audience is described as the "new and original lunacy law drama," entitled Not Alone. The play, as I have before mentioned, saw its first representations this month in Birmingham. The present cast is mainly the same as it was then. Manager Wilmot has, however, mounted the play more sumptuously than did the provincial manager. The heroine, Hester Stanhope (Mrs. Weldon), is painted as an estimable lady whose husband, being at heart a villain, has her carried off to a private lunatic asylum. But there is evidently method in her madness, and she gets through a window of the asylum and makes her escape to her home, Ivy Lodge. On her arrival a wicked young woman, Rachel Leverage, whom she had formerly befriended, is installed in her place. Of course matters are rather mixed for the guilty hero and the bold, bad female. The lunatic attendants arrive, but fail to secure

Hester, as they are outwitted by unexpected rescuers. Next appears on the scene one Major Meadows, whose wife is Hester's friend, and they bring retribution to the husband of Hester in this wise: Before leaving England, Meadows entrusted Raymond Stanhope with some shares, with directions as to the payment of the dividends thereon. In the melodramatic fashion, Stanhope has misappropriated these shares, and a warrant is procured by the shareholders, Hester protecting Meadows from Stanhope's arrest. Stanhope has sought a hiding-place in Westminster, with frail Rachel, who, of course, betrays him. Both die eventually and the heroine, who has all through her career shown a saintly amiability, displays a most forgiving nature quite unlike the everyday woman, and sorrowfully exclaims she is now "alone." Most women would have said, or thought at least, on the removal of their tormentors, "Good riddance to bad rubbish!" But when Hester meekly waits out "alone," a lover of old days approaches and observes sentimentally, "Not alone!" Climax—quick curtain!

The piece, in the playing of it, is less serious than this resume of the plot would indicate. Considerable comedy crops out here and there, and there are many telling bits at the social foibles and prejudices—to use a mild term—current in the present day. In the fourth act the versatile legal litigant, Georgina Weldon, sang a graceful air of her own composition, "The Cradle Song," also Gounod's "The Song of Ruth." To these she played her own accompaniments on the pianoforte, and did so well with both singing and playing that an encore was demanded. A huge basket of flowers was handed to her across the orchestra, after which she resumed her seat at the piano and gave "Annie Laurie" in good voice. At the end of each act she was called before the curtain, and at the close of the piece, as part author of it, she received a special call. It is very doubtful if the play would receive much critical favor unless Mrs. Weldon were in the cast. People mainly go to see her, solely on account of her being so prominently before the law courts. She is a clever woman in some respects, although, like too many women, reasoning solely from her emotions, she is often led into mistakes from which she herself suffers more than anyone else. At all events, she is wise in that she does not attempt dramatic work beyond her powers as an actress, and in her singing, which is deftly lugged into the play, she is satisfactory. It is rumored that she is to compose a trio for Geoffrey Thorne's pantomime, to be produced at the Grand Christmas eve, which pantomime bears the inviting title, Blue-eyed Bluebeard, the Masher Pasha; or, Harlequin, the Magic Key and Female Curiosity, a Story Told to the Ultra Marines.

The pantomime managers will have to look well to their laurels this season, as the Indian Village has arrived at the Albert Palace. This "gaum," or village, is meant to practically illustrate the arts and sports and varied amusements at "gaum" life in India. Fifty skilled artisans and entertainers constitute the novel company. Wood-carvers, metal-workers, mat-makers, shawl-weavers, carpet-weavers, rug-makers, and workers in other handicrafts from which India has long been famous, and in which the country has attained pre-eminence. Snake-charmers will exhibit their marvelous powers over the dangerous, beautiful reptiles of their native jungles. Conjurers whose skill has long been the wonder of visitors to the far East will show their almost uncanny power. Last, but not least, the world-famous "Nauch girls" will dance to the weird strains of the native music.

John Maclean has kindly consented to help entertain the Playgoers' Club and their friends at their opening Sunday evening reception, tomorrow. Frederick Leslie is to help entertain also. The club has resumed their weekly Tuesday theatrical debates for the Winter. That this club is now a settled institution no one dreams of denying. That it has had its influence on the dramatic taste of the London theatre-goers is equally certain. And that it has reformed abuses and aided struggling artists with kindly words of praise, if deserved, is a well assured fact. But there is one evil cloud over the Club horizon that a vigorous effort will be made to dispel. That is, Addison Bright has resigned his club presidency. Mr. Bright has helped to make the success of the Club, and he is one of the most intellectual as well as Chesterfieldian young men in all London. Of good social position, of good education, of good family and of generous enthusiasm of character, this young gentleman can ill be spared from the presidency of this brilliant company of playgoers. The lady members of the Club are about to urge Mr. Bright to resume the chair he has always so ably filled. The male members having failed to induce Mr. Bright to remain at his post, the ladies now propose to exert their time-honored prerogative of "talking him over." The Club won't be half so bright without Mr. President Bright at its head. One of the other most prominent members, Jerome K. Jerome, whose book "On the Stage and Off," reached its tenth edition in bringing out another dramatic book at Christmas.

Edgar Lee, speaking of books, is next month to present his book, being a satire on romance writings, called "The Great White Spot." Mr. Lee is one of the hardest-working young men in all London with his pen. He deserves all sorts of literary and pecuniary success. It is hoped that he will write a dramatic version of one of his very successful sketches. He is an inveterate theatre-goer and possessed of accurate critical judgment. Authors don't often act, but actors lately are looming up nobly in print. John Colman, an excellent and highly experienced actor and manager, is becoming one of the most popular magazine writers in London. He has just written a sketch of Wilson Barrett—or an essay rather—in which he credits Mr. Barrett with being the best living exponent of the classical drama in the country, a statement which is endorsed by all intelligent theatre-goers. Mr. Barrett is equally successful in melodrama. His Hoodman Blind is filling his house nightly, and "Standing Room Only" is the usual placard at the doors after the curtain is up. Mr. Barrett is faultless in his performance, as also is Miss Eastlake. Needless elaborations of characters and text have been eliminated, and the play is likely to run all Winter.

Another success is Olivia at the Lyceum. Miss Terry, by the way, has been suffering from acute neuralgia, and Winifred Emery has been doing Olivia in her place. Miss Emery is the grand daughter of one of England's greatest comedians.

## MANAGERS' DIRECTORY.

**ABERDEEN, MISS.**  
**TEMPLE OPERA HOUSE.**  
G. W. ELKIN, Manager.  
This Opera House has a seating capacity of 1,000. Improved lighting arrangement. New Scenery from Sosman & Landis, Chicago. Stage, 35x40. Proscenium, 25x30.  
It is situated in the best show town in Mississippi. Population, 6,000, and of a theatre-going desire. First-class attractions draw good houses.  
**NOW OPEN FOR DATES.**

**ASTORIA, OREGON.**  
**OPERA HOUSE.**  
Seats 1,000. Fine Stage. Population, 8,000. Share or rent. Address: L. E. DOOLITTLE, Proprietor, Astoria, Ga.

**AUGUSTA, GA.**  
**AUGUSTA HOTEL.**  
Headquarters for the profession. Low rates to theatrical companies. Minors on file.  
L. E. DOOLITTLE, Proprietor, Augusta, Ga.

**BATH, N. Y.**  
**CASINO OPERA HOUSE.**  
Located on ground floor. Seating capacity, 800. Folding chairs. Fifteen complete scenes. The Professor pronounces it one of the finest in the State.  
**ATTRACTIONS WANTED AT ALL TIMES.**  
Bath is one of the best show towns in Western New York. Address: C. A. SHULTS, Manager.

**CORNING, N. Y.**  
**HARVARD ACADEMY.**  
Population, 8,000. Seats 800. Entirely refitted with good stage and scenery. Only theatre or rink in city.  
SMITH & SHEFFIELD, Managers.

**CORTLAND, N. Y.**  
**NEW CORTLAND OPERA HOUSE.**  
Seats 1,000; stage 35x50. Strictly first-class. For dates, address WARNER ROAD, Box 54, Cortland, N. Y.

**DENVER, COLO.**  
**ACADEMY OF MUSIC.**  
Population, 75,000. 1,500 opera chairs. Location best in the city.  
The most popular and best patronized theatre West. Supplied with all first-class modern improvements. Dramatic, musical, minstrel and vaudeville companies played on sharing and popular prices.  
No dates given to any except well-known and successful attractions. Academy open year round. Sixteen theatres in circuit. The management prefers playing two companies per week except week attraction was best on the road.  
Prompt reply by mail or wire for open dates.  
P. T. HUGHES, Manager and Owner Academy.

**ERIE, PA.**  
**PARK OPERA HOUSE.**  
CHARLES O. WHITE, Proprietor.  
House entirely refitted. Accommodates 2,000 people. New management a success and no other city of 50,000 can now equal Erie for show business. Open time for first-class attractions as follows: Nov. 5, 6, 7; Dec. 24 to Jan. 2; Jan. 10 to 13th; 18th to 24th; 26th to 30th; Feb. 8, 9, 10, 11, 22, 23 and 24, also in March, April and May. Opera in demand. Address: H. A. FOSTER, Manager.  
JOHN P. HILL, Assistant Manager.

**FORT WAYNE, IND.**  
**ACADEMY OF MUSIC.**  
Seats 1,000. Stage 35x50. Share or rent. Population 35,000. Entirely refitted this season. Full stock of scenery. H. J. TRENNMAN, Prop. and Mgr. C. B. WOOD-WORTH, Asst. Mgr.

**GADSDEN, ALA.**  
**KYLE'S OPERA HOUSE.**  
Seats 700. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Good show town. Address: R. B. KYLE, Gadsden, Ala.

**GRAND HAVEN, MICH.**  
**CO. "F" OPERA HOUSE.**  
Pop. 8,000. Share or rent. C. K. ESLER, Manager.

**JACKSON, MISS.**  
**ROBINSON OPERA HOUSE CO.**  
Population 7,500. Seats 700. Biennial session of Legislature held here this winter.

**LOUISVILLE, KY.**  
**LOUISVILLE HOTEL.**  
LLOYD W. WHITLOW, Manager.  
The only centrally located hotel in the city.  
Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

**MAHANOV CITY, PA.**  
**OPERA HOUSE.**  
Population, 10,000. Seating Capacity, 900. Will rent only to first-class companies. Address: CHARLES D. KAIN, Proprietor.

**MALONE, N. Y.**  
**HOWARD OPERA HOUSE.**  
(Formerly Lawrence Opera House). Complete scenery. Population, 8,000. FERGUSON & MERITT, Mgrs.

**MARION, OHIO.**  
**MUSIC HALL.**  
Seats 750. Stage 30x50. Complete scenery. Population 6,000. Share only. C. C. PETTIT, Manager.

**MARSHALL, MO.**  
**MARSHALL OPERA HOUSE.**  
Seats 1,000. Stage 35x45. Opera chairs. Lighted by gas. Full scenery. Sharing terms only. Population 5,000. Address: S. MARSHALL.

**MILTON, PA.**  
**MILTON OPERA HOUSE.**  
Seating capacity 900. Complete new scenery. Population 7,000. Share or rent. EDWIN R. CURTIS, Mgr.

**MILTON, PA.**  
**ARMORY OPERA HOUSE.**  
Stage 24x30. Complete scenery. Seats 800. Rent or share. Population 7,000. J. WARREN LEWIS.

**NEWBERRY, S. C.**  
**CITY OPERA HOUSE.**  
Population 3,500. New opera folding chairs, piano, eight sets scenes. Seating capacity 800. Direct rail-road communication with Columbia, Greenville, Spartanburg or Augusta. Will play good attractions, rent or share. Fair dates, Oct. 27-30.  
JOHN S. FAIR, Manager, Box 50.

**PLATTSBURGH, N. Y.**  
**MUSIC HALL.**  
Seats 350. Recently fitted up. New scenery. Population 8,000. Address: P. O. Box E. 3.

**SAINT PARIS, OHIO.**  
**UNION OPERA HOUSE.**  
Entirely new. Seats 450. Pop. 2,000. Walborn & Hawk.

**TROY, N. Y.**  
WANTED first-class attractions only for Troy and adjacent cities. For open dates, etc., address: HASKELL & CO., 106 Third St., Troy, N. Y.

**TROY, ALA.**  
**MINCHENER'S HALL.**  
Scenery and Opera chairs. Have plenty of attractions in Spring. More desired in Fall and Winter.

**ZANESVILLE, OHIO.**  
**BIJOU THEATRE.**  
Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now until close of season. Address: Dr. O. C. FAKQUHAR, Lessee and Manager, No. 189 Putnam Avenue.

**ALFA PERRY.**  
H. D. BYERS.  
With Joseph Murphy, season 1885-86.

**DELAIDE ROSS (Mrs. T. W. Ford).**  
Starting through Great Britain: Lady Macbeth, Portia, Julia, Emilia Bianca, Margaret Elmore, etc. Address: Price Era, London.

**BOSTON COMEDY CO.**  
H. Price Webber, manager. Tenth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 502 Washington street, Boston, Mass.

## UNION SQUARE THEATRE.

Under the management of J. M. HILL, who leases from Messrs. SHOOK & COLLIER, Proprietors.

### MARGARET MATHER.

supported by  
MILNES LEVICK, FREDERICK PAULDING  
and a good dramatic company,  
in the revival of Shakespeare's tragedy,  
ROMEO AND JULIET.

The scenic illustrations, costumes and accessories have been designed by and produced under the direction of Mr. ALFRED THOMPSON.

**BIJOU OPERA HOUSE.** Broadway near 30th st.  
Messrs. Miles & Barton, Lessees and Managers.  
Evenings at 8. Matinee Saturday at 2.

Continued success of  
RICE'S BIG BURLESQUE COMPANY  
and Mr.

HENRY E. DIXEY.  
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled  
ADONIS.  
Grand Chorus and Orchestra.  
Prices, \$1.50, \$1 and 50 cents.

**THE CASINO.** Broadway and 30th street.  
Rudolph Aronson, Manager.  
50 CENTS ADMISSION 50 CENTS.  
Reserved seats, 50c, and \$1 extra. Boxes, \$5, \$10, \$15.  
Every Evening at 8. Saturday Matinee at 2.

Grand production in English of the reigning European opera comique sensation,  
NANON.

THE HOSTESS OF "THE GOLDEN LAMB."  
Opera Comique in three acts. Libretto, F. Zell. Music, R. Genes. Translation by Sydney Rosenfeld.  
Produced under the direction of Mr. HEINRICH CONRIED.  
Next Sunday evening, Grand Popular Concert.

**THIRD AVENUE THEATRE.** 3d Avenue and 31st Street.  
FOR A BROTHER'S LIFE.  
By C. T. Dazey.

**MATINEES WEDNESDAY AND SATURDAY.**  
Matinee prices, 25c, 50c, and 75c.

**UNDER THE MANAGEMENT OF I. M. HILL.**  
**FIFTH AVENUE THEATRE.** OPENING.  
Proprietor and Manager. JOHN STRETSOW.  
GILBERT & SULLIVAN'S OPERA SEASON.  
R. D'OLY CARTE'S OPERA COMPANY.  
in Gilbert and Sullivan's latest Opera,  
MIKADO.

The original from the author's libretto and the composer's orchestration. Only company authorized to present this Opera in New York.  
Evenings at 8. Saturday Matinee at 2.

**COMEDY THEATRE.** Broadway and 20th St.  
DELIGHTFUL PARLOR ENTERTAINMENT.  
The town talk. The popular craze.

KELLAR.  
In his astonishing and inexplicable feats, and the mirth-provoking TISSOTS.  
Every evening at 8. Matinees, Wednesday and Saturday at 2. Prices, \$1, 75c, 50c, and 25c.

**STAR THEATRE.** Third week of the engagement of MISS ANDEKSON.  
Under the direction of Mr. HENRY E. ABBEY.  
Every evening (except Saturday) and Saturday matinee. Monday, Tuesday, Wednesday and Saturday, Nov. 2, 3, 4, 7. Buwer's play in five acts.  
THE LADY OF LYONS.  
Thursday, Nov. 5, and Saturday matinee, W. S. Gilbert's two comedies, PYGMALION AND GALATEA, and COMEDY AND TRAGEDY.  
Friday, Nov. 6, AS YOU LIKE IT.

**HARRIGAN'S PARK THEATRE.** Broadway and 35th street.  
EDWARD HARRIGAN, Proprietor.  
M. W. HANLEY, Sole Manager.  
73d to 80th performance of OLD LAVENDER.  
All enjoy the capital acting of EDWARD HARRIGAN.  
His original character—OLD LAVENDER.  
Mr. DAVE BRAHAM and his Popular Orchestra.  
Evenings at 8. Wednesday and Saturday matinee at 2.

**MADISON SQUARE THEATRE.** Sole Manager.  
Mr. A. M. PALMER.  
EVERY EVENING AT 8. SAT. MATINEE AT 2.  
No Matinee Saturday, Nov. 7.

**SEALED INSTRUCTIONS.**  
SATURDAY EVENING, NOVEMBER 7.  
Presentation of the domestic drama, entitled  
SAINTS AND SINNERS.

**GRAND OPERA HOUSE.** Lessee and Manager. Mr. HENRY E. ARNEY.  
Reserved seats (orchestra circle and balcony), 50c.  
EVERY EVENING AT 8. SAT. MATINEE AT 2.  
WEDNESDAY AND SATURDAY MATINEE AT 2.  
FANNY DAVENPORT in FEDORA.

Next week, A BUNCH OF KEYS.  
TONY PASTOR'S THEATRE, Fourteenth Street  
Another new show—25 stars.  
TONY PASTOR AND A NEW COMPANY.  
First time in New York Forepaugh's Comic Trick Baby Elephant.

A REAL LIVE BABY ELEPHANT.  
William Carroll—3 Caron Brothers—12 Star Turns—A Great Show. Matinees—Tuesday and Friday.

**WALLACK'S THEATRE.** Broadway and 30th St.  
Sole Proprietor and Manager, LESTER WALLACK.  
Sheridan's five-act comedy,  
THE RIVALS.  
With a cast of unequalled excellence.

EVERY EVENING and SATURDAY MATINEE.  
**METROPOLITAN OPERA HOUSE.**  
SALVINI.  
SALVINI.  
SALVINI.

Friday (by request, last time), INGOMAR.  
Saturday at 2 p. m., OTHELLO—MATINEE.  
In preparation, Shakespeare's CORIOLANUS.

**KOSTER & BIAL'S,** 230 ST. AND 6TH AV.  
Admission 50c.  
Every Afternoon and every Evening.

A burlesque in two acts, on Gilbert and Sullivan's  
MIKADO.  
Especially written for this establishment.

**FRANK A. COLE.** Advance Agent or Treasurer. At Liberty.  
Write or telegraph 751 East 141st street.

**FRANK WEBB.** Musical Director J. K. Emmet Season 1885-45.  
At Liberty Summer season with Emmet's Orchestra.  
Address 1123 10th.



## The Comedie-Francaise.

PARIS, Oct. 1.

The late Government Administrator of the Comedie-Francaise, M. Emile Perrin, was buried yesterday at Trinity Church. His funeral was an imposing affair, and I recall no similar ceremony in point of numbers since the interment of Frederic Lemaitre, in 1876. Mlle. Dejazet was buried from this same Trinity Church in December, 1875, and although it seemed to me then as though all Paris had turned out to escort its favorite actress to her last resting-place, the crowd yesterday was not much less in number. The only difference was that on the two first occasions there were more of the common people who followed the cortege, while yesterday the gathering was in great part composed of literary, artistic and social dignitaries. M. Perrin was seventy-one, and since 1848 he had been the director of one theatre or another. A member of the Institute, and having acquaintances in all branches of society, it is not strange that his obsequies drew together a large and distinguished assembly. Besides, whenever any notable member of the theatrical profession is buried, there is always a crowd of persons who go to catch a glimpse of their living favorites, for in no other country in the world does the theatre and all that pertains to it enter so closely into the life of the people. The services at the church were on a grand scale. Faure and Talazac sang the solos, while the quartettes were sung by artists of the Opera. An orchestra specially engaged by the Comedie-Francaise accompanied the singers. At the grave, in Montmartre Cemetery, addresses were made by M. Got, of the Comedie-Francaise; M. Kaempfen, Director of the Fine Arts; M. Bouguereau, of the Institute; M. Albert Delpey, of the Dramatic Authors' Society; M. Halenzyer, President of the Dramatic Artists' Society, and M. Alexandre Dumas, a personal friend of the deceased.

M. Emile Perrin began life as an artist, and it was a great surprise when, in 1848, M. Ledru Rollin appointed him director of the Opera Comique, then, as now, a subsidized theatre. The appointment turned out to be a good one, for the young manager at once developed those remarkable qualities which have made him one of the most successful theatrical directors of this century. From 1848 to 1857 he produced some of the masterpieces of Halévy, Meyerbeer, Adolphe Adam, Auber, Ambroise Thomas and Victor Masse, and introduced to the public such singers as Faure, Battaille, Puget, Buscine, Mmes. Ugalde, Carvalho and Mlle. Lefebvre. In 1862 he was appointed director of the Grand Opera, and while there mounted the African, Don Carlos, Don Juan, Alceste, Semiramis and Faust. In 1871 M. Perrin became government administrator of the Comedie-Francaise. Under his direction the theatre has been more prosperous than ever from a pecuniary point of view, and although his management has been severely criticised, it is doubtful if any other manager would have given the theatre a more brilliant career.

The Comedie-Francaise is, in many respects, a peculiar institution. It was formed in 1680 by a union of the Hotel de Bourgogne company, where Corneille's tragedies were first played, and the Theatre Guenegand. In the first period of its existence it was nominally administered by the King, represented by his chamberlains, but when the Revolution came this order of things was overturned, like a good many others. Under the Directory and the Consulate the old system was restored and continued until 1812, when Napoleon, in the midst of his disastrous Russian campaign, found time to elaborate a plan of reorganization. His celebrated Moscow decree, with slight modifications made in 1850, 1859 and 1864, is still the instrument by which the Comedie is governed. Up to 1833 the Government was represented in the management by royal or imperial commissioners; since that date the administrators have been named by the Minister of the Interior or Fine Arts, according as the theatres were under one or the other jurisdiction. By the terms of the Moscow decree the principal artists (twenty-two *sociétaires* of both sexes) constitute a society under the guarantee and authority of the Government. Besides these *sociétaires* the company includes a certain number of paid actors and actresses called *pensionnaires*, who, when vacancies occur, are elected *sociétaires*. All the new pieces are submitted to a reading committee, composed of the twelve oldest *sociétaires*, who accept or reject the piece by a plurality vote. The net receipts are divided into twenty-four parts; one of these parts is put into a contingent fund; a half part goes to the pension fund, and another half is kept for the repairs of the theatres. The other twenty-two parts are divided, in unequal portions, among the *sociétaires* according to date of election and talent. It is by a vote of the committee that this division is regulated. Every *sociétaire* is entitled to a retiring pension after twenty years' service, and the time as *pensionnaire* is counted in these twenty years. The average amount gained by the principal *sociétaires* is about \$12,000; in this sum is included the salary of \$2,400, one-half share in the profits, \$4,000 (the other half is put aside and given to the artist when he quits the theatre), and the gifts of the Minister, who each year presents a certain "gratification" to each *sociétaire*. The material interests of the society are administered by a committee of six, presided over by the Government director. The State allows the Comedie-Francaise an annual subsidy of \$48,000.

The great reproach that is made against M. Perrin is that he sacrificed the old classical repertoire for modern pieces, in which he was able to display his wonderful skill as a stage setter, and which he thought would bring more money to the house. The *mise-en-scene*, that is the curse of the Comedie-Francaise, cry the partisans of a change—not in the regulations, but in the interpretation of them. The Comedie-Francaise, they say, was instituted to protect that which no longer lives only by an ideal and spiritual existence; its historical role is to sustain pure art and poetry, without regard to whether it draws a full house or not. M. Perrin, according to these critics, has changed the course of the theatre, and while they certainly would not have the classical repertoire played to the entire exclusion of the modern, they believe that the past should always have its place beside the present. M. Weiss, a very competent judge, says that during the past two hundred years the French stage has produced, besides the masterpieces, one hundred and fifty plays of divers types

which, by their style and composition, bear all the stamp of the French genius and form a charming, living and sparkling history of French manners and way of feeling. A great many of these pieces have not been played for years, and probably never will be so long as the modern ones are allowed to occupy the bill for three or four nights each week during a year. Another class of critics think that the bastard system by which the Francaise is run is a harmful one for art, and that the theatre ought to be either entirely free or entirely under Government control. The advocates of the latter idea want the Grand Opera, the Opera-Comique and the Comedie-Francaise placed on the same footing as the Fine Art School, the Conservatory, the Rome and the Athens schools; in other words, these theatres are not commercial enterprises, they are art schools, and as such ought to be run by the State.

Among those who wish for the entire freedom of the Francaise, it is understood, some of the leading *sociétaires*, who do not relish so much Government supervision, and if M. Perrin's successor is a less conciliating man, there is sure to be a conflict. The new director will undoubtedly have to follow a different course in some respects than that pursued by M. Perrin, and if the charges demanded by public opinion are not to the taste of the comedians it is very probable that some of them will retire. In fact, a few who are already entitled to withdraw make no secret of their intention to do so unless certain changes are made in the regulations governing the house. The Comedie-Francaise is still the theatre where the most harmonious ensemble play can be seen, but should three or four of the leading members take their retiring pension there are none of the younger ones competent to fill their places. The fear of this disintegration may cause the Government to consent to certain modifications in the Moscow decree; but to conciliate the interests of the State with the exigencies of the public and those of the comedians will not be an easy task. Already we have an indication of the conflicting interests at work in the theatre. M. Perrin had not been buried when the temporary administrator, M. Kaempfen, wished to have Mme. Broisat play the Queen in Ruy Blas instead of Mlle. Bartet, who has had the role since the last revival of Victor Hugo's piece. When M. Kaempfen made known his desire the committee flatly refused to accede to it, and Coquelain said that he would not play Don Cesar if the role of the Queen were retired from Mlle. Bartet. The result of this disagreement has been that Ruy Blas will not be played any more for the present.

For the vacant post of Government Administrator there are three principal candidates—Jules Claretie, Henry Fouquier and M. Kaempfen. Their chances appear to be in the order I have named them. Jules Claretie is forty-five years old. He has had some success at the theatre, but he is above all known as a novelist and newspaper writer. He has written no end of books, and he contributes twice a week a *chronique* on Parisian life to the *Temps*, besides writing for the *Illustration* and other journals. He is an agreeable rather than a strong writer, a most prolific producer and a man who has managed to make a good many friends by never criticising anybody. His character is best expressed by the word amiable, which in this latitude means pleasant but not strong. Has he the stuff necessary to succeed so competent a man as M. Perrin? Time can alone show, if he receives the appointment. Henry Fouquier is the editor of the *Nineteenth Century*, a daily newspaper started and edited, up to the time of his death, by Edmond About. M. Fouquier is not only a distinguished dramatic critic and a very elegant writer, but he has had administrative experience. In the full vigor of age, with wide knowledge, a broad and sure taste, he would make a most competent manager. M. Kaempfen is the Director of the Fine Arts, and supplied M. Perrin's place during his illness. Hierarchically he is now a higher governmental officer, but the honor of directing the Comedie-Francaise is one that tempts him as it does all the others. STRAFONTIN.

## Faithful to the Don.

Reports have been flying about thick and fast regarding the failure of Harry Lee in The Don, a piece which went out with colors flying and with the most promising prospects of success. The opening presentation was rather favorably received, and since its first week in Chicago the piece has had two literary play-touchers—A. R. Cazaureau and Charles Gayler—at work on it, with what was reported as but poor success. The final touches having been given to it, the play was put up last week in Philadelphia, and did a fair business. At the end of the engagement, however, the company came to New York, and this fact, coupled to the one that they lounged about the Square and gave no explanation of the sudden stoppage, gave good grounds for the report that the apathy of the public in visiting the theatre at which they played had tired the willing heart of the backer, John E. Cannon, and that that gentleman had given up the enterprise and would hereafter devote his talents and fortunes to John L. Sullivan.

Although the latter engagement is a well-known fact, inquiry among the company yesterday revealed the fact that the former report was untrue and without foundation. "We have had no official notification whatever of any breaking up of this company," said George Osborne, "and there is no truth in the report. The whole thing has come about through a mistake of H. S. Taylor in not filling up the date—or, rather, in making a mistake—and putting the date at which we were to play the 9th instead of the 2d. Our business in Philadelphia has been very good, and our manager, Mr. Cannon, has not deserted us. He is still with the company, and it is his intention to stick by it. In fact there is no reason whatever for him to leave it. All of the company have been paid, and we are to be paid to-morrow (our regular salary) for what is due us now. So we are really not a penny behind. Our press notices were excellent, and the success of The Don was assured beyond a doubt."

"When do you open again?" "We play in Providence, R. I., next Monday, Nov. 9, and devote the week to three two-night stands. Mr. Cannon is not the man to leave a company of this sort even if it had been doing a bad business, which it has not. As for the statements regarding his leaving the company to manage Sullivan, that is also untrue. He will manage the pugilist, but not until the latter's contract with Lester and Allen's Minstrels has run out. I consider that contract, by the way, one of the smartest

pieces of business Mr. Cannon ever went into. Good both for Sullivan and for Cannon. Of course not in an artistic sense, but in a financial. Both of them will make big money out of it. I saw the contract, which was drawn up in Chicago about the 7th or 8th of last month. By it Mr. Cannon has secured Sullivan for a two years tour of Europe and Australia."

## Amateur Notes.

The Gilbert opened its season on Wednesday week at the Brooklyn Academy of Music, with a representation of Bartley Campbell's Galley Slave. The comedy was interpreted with the same finish and accuracy of detail which always characterize the entertainments given by this society. The performance would be no discredit to many of the travelling combinations. R. C. Hilliard gave a picturesque rendition of Sydney Norcott. Mr. Hilliard is easily the leading juvenile actor of the amateur stage. H. J. Stokum, as Baron Le Bois, was efficient, but shows to more advantage in character roles. James Jordan Darling was amusing as Franklin Fitts. Alice Ferris played with power as Francesca. Grace Clark and Pauline Willard are entitled to commendation for very creditable work. The Gilbert is to be congratulated on its auspicious opening.

The Greenwich Amateur Opera company will present the first amateur performance of The Mikado on Dec. 9, at the Lexington Avenue Opera House. Correct Japanese costumes are being expressly made for this performance. The cast has been selected as follows: Mikado, Charles A. Wetzel; Nanki-Poo, George C. Pearce; Ko Ko, Michael Morton; Pish-Tush, Malcolm M. Cooper; Pooh-Bah, Eugene Clarke; Yam-Yum, Miss Jack O'Keefe; Pitti Sing, Marion Booth; Peep-Bo, Miss E. Brett; Katisha, Nettie Griggs. A chorus of fifty voices have been chosen and are now in active rehearsal. Every effort is being made to make the Mikado performance the best yet given by the society. The opera will probably be repeated at the Orange Music Hall.

The Melpomene produced Lend Me Five Shillings at the Brooklyn Athenaeum on Friday last. Mr. Randal and Miss Wallace assumed important parts.

Faces in the Fire is to be done by the Amaranth this evening at the Brooklyn Academy. Alice Ferris, W. A. Clarke, Deane Pratt, Nellie Yale Nelson and Robert Hilliard are at frequent intervals announced to go on the regular stage. The report is denied by them all.

Susie Hegeman, who made so excellent an impression when The Midnight Marriage was played at the Madison Square Theatre, bids fair to rise to prominence. She will probably go on the road with John Howson's company.

The amateur season will soon be at its height. Last year the Gilbert, the Kemble, the Amaranth, the Mimosa, the Amateur League, the Melpomene, the Greenwich and the Amateur Opera Association were most eminent. There will be a more spirited contest this Winter, as some of the societies have gained greatly in strength.

It is not generally known that Edith Kingdon, of Daly's, was a Brooklyn amateur.

GEORGE S. ROBINSON and FLORENCE ROBINSON. With Rose Coghlan in Our Joan. Season 1895-96.

LITTLE LILIAN WILSON. Bartley Campbell's Faquita Company. Address 1912 Broadway.

MARIE AND CARLOS ST. AUBYN. Duchesse and Stage Manager. Lilly Clay's Adamless Eden Company.

OTIS SKINNER. Daly's Theatre. New York.

Reginald G. Martin.

Address American and Colonial Exchange.

Alfred Follin.

Address Mirror.

Will J. Duffy.

BUSINESS AGENT LIZZIE EVANS. Season 1895-96. Address N. Y. Mirror.

Olga Brandon.

Address N. Y. Mirror Office.

S. W. Laureys.

Professor of the Art of Costuming. 78 Broadway, opposite Stewart's.

Frank C. Cooper.

PRESS AGENT AND TREASURER. Bartley Campbell's Clio Company.

Jenny Christie.

Re-engaged expressly to play LUCINDA SNIGGINS in J. K. Felt's Comedy company of MIXED PICKLES. Season 1895-96-97.

Miss Lizzie Sims.

DANSEUSE OF ALL NATIONS. AT LIBERTY. Address CUTHBERT'S MUSICAL AGENCY, Broadway, New York.

C. W. Dungan.

BARITONE. McCAULL OPERA COMPANY. Season 1894-96. Address MIRROR.

Griffith Morgan.

SCENIC ARTIST. Studios and permanent address, 387 Franklin Avenue, Brooklyn, N. Y.

De Wolf Hopper.

With

JOHN A. McCAULL.

Melbourne McDowell.

Re-engaged with FANNY DAVENPORT. Season of 1895-96. Address MIRROR.

Miss Sadie Bigelow.

As COUNTESS ZICKA and AMERICAN GIRL in Moths. Wallack's Theatre Company. En Route.

## Georgia Cayvan

ADDRESS 155 W. 46TH STREET, NEW YORK.

Joseph Haworth.

Permanent address N. Y. Mirror.

W. A. Whitecar.

EDGAR. AUFIIDUS. CASSIO. FLAVIUS.

WITH SALVINI.

John Howson.

AT LIBERTY.

Address Actors' Fund Office.

Carrie Godfrey.

PRIMA DONNA MEZZO-SOPRANO.

Thompson Opera Company. On tour.

Dominick Murray.

Last year of ESCAPED FROM SING SING. En route from October 3.

ARDEN SMITH, Manager.

Minnie Radcliffe.

INGENUES.

WITH MR. AND MRS. W. J. FLORENCE.

Second Season. Address SIMMONDS &amp; BROWN.

Robert L. Downing.

IN JOAQUIN MILLER'S DRAMA.

TALLY-HO.

Address per route.

Miss Helen Bancroft.

Address Mirror.

Fanny Gillette.

WITH

STANDARD DRAMATIC COMPANY.

Juliet, Parthenia, Julia, Pauline, Lady Macbeth, Desdemona, Lady Anne, Marco, Calantha, Mercedes.

William Cullington.

As COL. PORTERHOUSE PODDS in

THE TIGERS.

En route.

Permanent address Box 210, New Rochelle, N. Y.

Sydney Cowell.

COMEDIENNE.

AT LIBERTY.

Address SIMMONDS &amp; BROWN.

A. S. Pennoyer.

With the

HESS LILLIAN RUSSELL OPERA COMPANY.

En route.

Willard Brigham.

TRISTAN, ANTONIO, EDMUND, POLYDOR.

With W. E. SHERIDAN.

T. D. Frawley.

With

CHARLES T. ELLIS,

in

GERMAN LUCK.

Mrs. Augusta Foster.

HEAVY LEADING BUSINESS.

SALVINI. Season 1895-96.

Engaged for Lady Macbeth, Empress in Gladiator, and Volturna in Coriolanus.

Mark Smith.

New Rochelle, N. Y.

Fred Lyster.

DRAMATIST AND LIBRETTIST.

Translations from French, Italian, German and Spanish

Words and music for songs, and melodramatic music. Address care N. Y. Mirror.

## Edwin Booth.

Letters may be addressed care New York Mirror.

## Mary Anderson

STAR THEATRE, NEW YORK.

## Margaret Mather.

J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.

## Mr. Dan'l Sully.

DADDY NOLAN

THE CORNER GROCERY.

Address, W. O. WHEELER.

## Minnie Jeffries.

PRIMA SOPRANO.

Address care N. Y. Mirror.

## Effie Ellsler.

STARRING IN WOMAN AGAINST WOMAN.

## Miss Beatrice Lieb.

RUTH BULLION

IN

A HOOP OF GOLD.

Season 1894-95-96-97.

## Edward L. Bloom.

REPRESENTING

ADELAIDE MOORE.

Address, Bijou Opera House, New York.

## Mr. Cyril Searle.

The popular and legitimate actor, now

STARRING

under the management of BRUNO KENNICOTT.

Address on route.

## Adelaide Fitz Allan.

LEADING. New York Mirror.

## Harriet Webb.

THE DISTINGUISHED READER

and teacher of advanced elocution and thorough song.

Instruction Voice culture a specialty. Professional

or amateurs coached. Plays read and criticized.

"The Chelsea," 222 West 23d Street.

Between 9th and 10th avenues.

## G. Herbert Leonard.

GENERAL ACTOR.

Having concluded engagement supporting Mr. LESTER WALLACK, as JULIAN BRACLER in DIPLOMACY, and VICTOR DE RIEL in IM-PULSE.

AT LIBERTY FOR SEASON 1895-96.

Simmonds &amp; Brown, Agents.

## Charles T. Vincent.

With Mlle. Rhea—COMEDIAN. Season 1895-96.

Boston Daily Globe, Oct. 30, 1895: "It was truly a clean bit of acting that Mr. Charles T. Vincent did as the Baron (Frou Frou). Not only was his rendering and every motion mirth-provoking, but he was continually working in some extremely funny business. The entire absence of any strain to keep up his cute comedy work made it all the more pleasing."

## F. TEMPLETON.

FAY PRIMA DONNA CONTRALTO

Rice's Evangeline Company.

## Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

## FANNY DAVENPORT,

by duly executed papers produced by the Messrs. Cassen Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to prevent MISS DAVENPORT'S exclusive ownership of all the stage rights in FEDORA.

All communications to

EDWIN H. PRICE, Cassen Bros.



# The Romeo and Juliet Supplement

## OF THE NEW YORK MIRROR

### WILL BE PUBLISHED NEXT THURSDAY, NOV. 12.

For sale by all Newsdealers.

Price, including Supplement, 10 cents.



MARIE PRESCOTT.

A MORAL CRIME

Only the most consummate actress could attempt such a character, and few others, if any, possess the power and versatility to carry it through. It is a difficult role, faithfully sustained. She passes from bursts of intense passion to the superficial carriage of a woman of society with a cleverness that removes the actress from the mind and substitutes a suffering, persecuted woman, battling with all a woman's weapons against the world. Perhaps her finest piece of work is the hesitation with which she sends the letter to the Count appointing the meeting at the old chateau.—*Herald*, Oct. 27, 1885, Washington, D. C.

Miss Prescott, as Mathilde, infused into the part and in fact the play, the same ardor which has characterized her past triumphs and places her to-day among the foremost emotional actresses in the country. Her acting was superb and the quiet elegance of expression and outbursts of emotion were given with the action of the thorough artist that Miss Prescott is.—*The National Republican*, Oct. 27, 1885, Washington, D. C.

The impersonation of Mme. Courtney by Miss Prescott was a strong piece of artistic work. Her mobility of features, her richness and flexibility of voice, her dignity of mien and gesture, and the quick response of all her powers to the exigencies of the situation, gave a quiet intensity to her expression and representation of emotion that rendered her acting very impressive. From the first act, in which her face changes and her figure covers almost imperceptibly at the mention of the murder, to the dazed delirium of the dying woman, her every gesture and look were in keeping with the character. The monologues in the second act were wonderfully loving and tender. Her courage, indignation and scorn were finely shown. Marie Prescott is a thoroughly equipped and accomplished actress.—*The Post*, Oct. 27, 1885, Washington, D. C.

Miss Prescott's unusual emotional powers and fine artistic attainments were displayed in a manner that stirred the feelings and compelled the admiration of the audience; so much genuine enthusiasm has not been displayed by a Washington audience for a long time as followed the fall of the curtain on the third act and the death of Mathilde at the end.—*Evening Star*, Oct. 27, 1885, Washington, D. C.

A woman of ability! A sympathetic voice! A wonderful mobility of face! Her conception of Mathilde is womanly! Her rendition artistic!—*The Critic*, Oct. 27, 1885, Washington, D. C.

Address  
1214 TENTH AVENUE,  
NEW YORK.

## AMERICAN TOUR

Of the Beautiful and Distinguished English Actress, Miss

Adelaide Moore.

Supported by her own powerful legitimate company, under the management of

MR. WILLIAM B. MOORE.

REPERTOIRE—Romeo and Juliet, As You Like It, The Merchant of Venice, School for Scandal, Lady of Lyons, Inconstant.

Miss Moore's magnificent costumes are made by Worth & Co., of Paris; Auguste & Co., of London and Paris; and Mathias & Co., of London.

Careful attention will be paid to the historical correctness of the different plays produced, as regards both costume and scenic effects.

For particulars as to open time and terms, address

EDWARD L. BLOOM,

Bijou Opera House, New York City.

N. B.—Miss Moore's American tour is for a limited number of weeks only, so managers will please guide themselves accordingly.

SEASON OF 1885-86.

Anson Pond's Great Play,  
HER ATONEMENT.

TIME ALL FILLED

CHAPMAN AND SELLERS, Managers.  
North Scituate, Mass.

1885 SEASON 1886

Miss Louise Balfe.

In a new play expressly written for her by JOHN HARRISON, entitled

DAGMAR.

Under the management of J. H. HAVLIN and A. L. ERLANGER.  
Address Havlin's Theatre, Cincinnati, O.

IDA MÜLLE.

STARRING IN

DIMPLES.

HOWARD P. TAYLOR, Esq.

BENJ. TUTTILL, Manager.

Address care N. Y. Mirror.

1885 SEASON 1886

THE TRAGEDIAN.

THOMAS W.

KEENE.

SUPPORTED BY A

Powerful Dramatic Company

Under the management of W. R. HAYDEN.

Address all communications per route.

A Conspicuous Triumph!  
ROSE COGHLAN.

AS

OUR JOAN.

AIDED BY AN EXCELLENT COMPANY,  
under the management of

CLINTON J. EDGERLY.

Miss Coghlan will shortly produce a new original romantic drama in four acts, written by W. C. Cowper, entitled,

THE IDOL OF THE HOUR.

CHRISTMAS AND NEW YEAR'S WEEKS OPEN.

Managers wishing this or other time, address

JOHN E. WARNER, Business Manager.

With H. S. TAYLOR, 23 East 14th St., New York.

ALL RIGHT!!

THE GREATEST FIFTH AVENUE THEATRE  
SUCCESS.Over the Garden Wall  
MR. AND MRS.GEO. S. KNIGHT  
AND THEIR

EXCELLENT COMEDY CO.

Apply immediately to

FRANK W. PAUL, Manager.

Care of Richardson &amp; Foss, 112 4th Ave., N. Y. City.

1885 FOURTH ANNUAL TOUR OF 1886

J. C. STEWART'S  
Two JOHNS COMEDY  
COMPANY.

The largest, funniest and most successful comedy organization travelling.

TIME ALL FILLED.

A. Q. SCAMMON, Business Manager.

SECOND YEAR. SEASON 1885-86

THE NEW YORK  
SCHOOL OF ACTING

Apply to FRANKLIN H. SARGENT, Director,  
30 E. 14th Street, New York City.

Miss Kate Claxton

begs to inform the Public and Managers that she has purchased from Mr. A. M. I. a sole right to the Madison Square version of

CALLED BACK.

SPENCER H. CONE, Agent, 27 W. 14th Street.

Masonic Temple Theatre,  
LOUISVILLE, KY.

WANTED—A first class attraction for the above

house for

WEEK OF DEC. 21 (CHRISTMAS WEEK).

Address

J. P. WHALEN, Manager,  
Louisville, Ky.

TEMPLE THEATRE

And Egyptian Museum.

CHESTNUT ST., BELOW 8TH, PHILADELPHIA.

A few open dates for first-class attractions only.

THE LITTLE TYCOON, an original American and

Japanese Comic Opera, composed and written by

Mr. Willard Spencer. All rights reserved.

A company for the first production of this charming

Opera is now being organized, and special scenery and

costumes are now being prepared.

WANTED—First-class and well-known artists, So-

pranos, Contraltos, Tenors, Basses and other voices, for

principal parts and chorus.

MANAGERS of first-class Theatres and Opera Houses

having open time, and desiring to produce this charm-

ing Opera, will please address all communications to

GEORGE C. BROTHERTON,

Proprietor and Manager, Philadelphia, Pa.

CAPRICE.

Warning to Managers—I hereby inform managers of theatres throughout the United States and Canada, that any production of Mr. Howard P. Taylor's play, CAPRICE, without his authority or mine, is an infringement, and will be promptly enjoined.

FRANK D. SHAW,

Counselor-at-Law,  
8 and 10 Pine Street, New York.

NOTICE TO MANAGERS.

Milliken's Operatic Comedy Company closed at Reading on Saturday evening last, for two weeks, by order of the proprietor, Mr. J. E. R. Boudreau. The company will be reorganized under my exclusive management and control, and all dates and contracts, from and after November 16, will be filled by me.

COLONEL MILLIKEN.

NEW YORK, Nov. 2, 1885.

Shook and Collier's Storm-Beaten and

A Prisoner for Life Combinations.

Powerfully cast, embracing such names as J. B. STUDELY and EDMUND COLLIER, commenced the Season of 1885-86 at the Grand Opera House, New York, August 31 and Sept. 7, respectively; thence en route. All communications should be addressed, UNION SQUARE THEATRE.

TO MANAGERS.

Having secured the right of S. H. GLENNEY'S  
Dramatization of HUGH CONWAY'S Novel,

Called Back,

Will open Season at PHILADELPHIA, NOVEMBER

16. Managers having open dates address

J. C. PADGETT,

203 West 22d street, New York City.

WANTED.

Good Attractions

FOR

THANKSGIVING AND  
CHRISTMAS DAYS.GRAND OPERA HOUSE, SPRINGFIELD,  
OHIO.

FULLER TRUMP, Manager.

OWENS'

Academy of Music.  
CHARLESTON, S. C.

JOHN E. OWENS, - - - Proprietor and Manager

WILL T. KEOGH, - - - Assistant Manager

Following choice dates are open during Centennial  
Celebration of the South Carolina Agricultural Society  
and Fair: Nov. 11, 12, 23; Dec. 10, 11, 12, 13, 14, 15, 16,  
17, 18, 19, 20, 21, 22, 23, 24, 25, 26,  
27, 28, 29, 30, 31. Address

WILL T. KEOGH, Assistant Manager.

SECOND-HAND  
STAGE SCENERY  
FOR SALE.

We have for sale the following scenery,

which we will sell

AT A BARGAIN.

One set of scenery consisting of fine drop-curtain,  
15x28 feet, ten scenes (on drops) 14x22 feet, all wings,  
borders, set pieces, etc. All rollers and frames ready to  
set up.

One set of scenery consisting of elegant drop-curtain,  
15x28 feet, and nine scenes on flats. Scenes 11x22 feet. All  
set pieces, wings, borders, foot and border lights. Only  
used three days and good as new. All ready to set up.

One set of scenery consisting of drop-curtain, 12x16  
feet, five scenes, 10x15, on drops. Suitable for small  
hall. All ropes, rollers, pulleys, etc., ready to set up.

To any one in need of scenery of sizes mentioned this  
is a rare opportunity.

SOSMAN &amp; LANDIS.

SCENIC STUDIO, 277 AND 279 S. CLARK

STREET, CHICAGO, ILL.

DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry.

BENEDICT BROTHERS,

ONLY STORE, 171 BROADWAY,

Corner Cortlandt Street, N. Y.

COPYING.

MRS. RICHARDSON.

THEATRICAL COPYIST AND TYPE-WRITER

24 WEST 9TH STREET, N. Y.

SEASON 1885-86.

RICHARDSON &amp; FOOS.

THEATRICAL

Printers and Engravers.

112 FOURTH AVE.

Near 12th Street, NEW YORK

Most Complete Show Printing House

in the World.

NONE BUT THE BEST ARTISTS EN

GAGED. FIRST-CLASS WORK ONLY.

Orders solicited. Estimates cheerfully given. All

orders promptly executed with neatness and dispatch.

Address

GEORGE PATTERSON,

Sole Executor, Etc.

CHARLES L. RITZMANN.

Importer and Exporter of

PHOTOGRAPHS OF CELEBRITIES.

943 Broadway and 171 1-2 Fifth Ave.

The finest collection in the world! It will pay any-  
one to call at this establishment and look at the im-  
mense display. Jobbers and Retailers supplied at  
lowest prices.

HARLEY MERRY, Scenic Artist.

The Studios, Franklin Avenue, City Line, Brooklyn.

Harley Merry's Scenic Establishment being the  
largest paint-room in the world, and fitted with all  
modern appliances, both for painting and building  
scenery, offers the greatest facility for production of the  
finest work in any quantity or on any scale of mag-  
nitude and splendor.

Postal and telegraph address, FLATBUSH, L. I.

MME. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare

a specialty. Permanent address, 130 East 14th street.

Professional ladies and gentlemen coached in the lead-  
ing characters of tragedy and comedy

MISS BERTHA WELBY.

AT LIBERTY.

MANAGERS ADDRESS.

323 West Twenty-third Street.

KATHERINE ROGERS.

In Ettie Henderson's great play,

also Dion Boucicault's

CLAIRE AND THE FORGEMASTER,

HUNTED DOWN.

Address only KATHERINE ROGERS, en route. See Mirror.

AGNES W. VILLA.

SUPPORTED BY GEORGE S. KNIGHT'S COMEDY COMPANY IN

"OVER THE GARDEN WALL."

By Scott Marble and George S. Knight.

OPEN FOR SEASON, SEPT. 9.

SAM. E. VILLA, Manager.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE. HARRY MINER'S EIGHTH AVENUE THEATRE.  
HARRY MINER'S BOWERY THEATRE. HARRY MINER'S SILVER KING COMPANIES.  
HARRY MINER'S MIKADO COMPANY. HARRY MINER'S DRAMATIC DIRECTOR (Second Edition)  
The above enterprises are managed from my General Offices, where all communications should be addressed  
HARRY MINER, General Offices Miner's Enterprises, People's Theatre, New York.

NEW ORLEANS, LA.

VICTOR'S

NEW HOTEL

AND RESTAURANT.

No. 31 Bourbon St. (Denver branch Charriot)

Elegantly Appointed.

Cuisine Unexcelled.

Five Minutes Walk to Theatres

I am now prepared to furnish the Profession the best  
of accommodations in the city at most reasonable rates.

VICTOR BERO, Proprietor.

DENISON HOUSE

INDIANAPOLIS.

THE LEADING HOTEL OF THE CITY,

and only Hotel having

All Modern Improvements.

Steam, Passenger and Baggage Elevator, Electric  
Light, Electric Bells. Within one block of English's  
Opera House. Next door to Grand Opera House.  
Professional patronage especially desired and rated  
accordingly.

H. B. SHERMAN, Proprietor

TO THE PROFESSION.

Huntley House, Harbor Island.

MAMARONECK, WESTCHESTER CO., N. Y.

Twenty miles from the city.

Boating, Bathing and Fishing.

The house is pleasantly located in the harbor, half a  
mile from the railroad station and quarter of a mile  
from the land.

For particulars relative to board, etc., address

J. T. HUNTLEY.

THE RESORT OF THE PROFESSION

EUGENE BREHM.

10 Union Square, New York

The choicest refreshments always on hand.

ALSO NOTARY PUBLIC.

HOTEL ABBOTTSFORD.

Cor. 38th street and 6th avenue.

VERY LIBERAL RATES.

George W. Sammis.

Manager Young Mrs. Winthrop company.

Address Madison Square Theatre.

Francis Gaillard.

BARITONE.

Late of Maurice Grau's and Comedy and Alhambra

Theatres, London.

Alice Gaillard.

CONTRALTO.

Specially engaged Duff's Standard Theatre.

Mrs. Charles Poole.

BARTLEY CAMPBELL'S CLIO COMPANY.

En route.

Adele Clarke.

Juveniles, Soubrettes or Character Business.

Address 30 Seventh avenue.

Louise Forster.

LEADING LADY. AT LIBERTY

109 James Street, Newark, N. J.

John S. Lindsay.

LEADING RULES. SEASON 1885-86.

Address this office.

Miss Kate M. Forsyth.

LEADING BUSINESS. Address Mirror.

Miss Marie Hilforde.

AT LIBERTY. Address Mirror.

Lizzie Evans.

STARRING IN FLORETTE, CULPRIT FAY, ETC.

Address

C. E. CALLAHAN, Manager.

Care Havlin's Theatre, Cincinnati, Ohio.

Charles B. Hanford.

Season 1885-6 specially engaged for

ÆGEON, in THE COMEDY OF ERRORS,

with

ROBSON AND CRANE.

Alexander Spencer.

MUSICAL DIRECTOR.

OPERA OR BURLESQUE. AT LIBERTY.

Address Musical Agency,

H. I. CUTHBERT,

Broadway, N. Y.

Ed. A. Stevens.

Business Manager

EFFIE ELLSLER.

Miss Alice Vincent.

Carleton Opera company. En route.

Joseph Adelman.









COPYRIGHTED 1885 BY A. A. STEWART.

MARGARET

© PRODUCTION OF ROM

© U

SUPPLEMENT TO THE NEW YORK MIRROR NOVEMBER 14<sup>TH</sup> 1885.





THE STROBRIDGE LITH CO (INTL NY LONDON)

MARET MATHER

ROMEO & JULIET

© UNION SQUARE THEATRE © UNDER THE MANAGEMENT OF I. M. HILL



